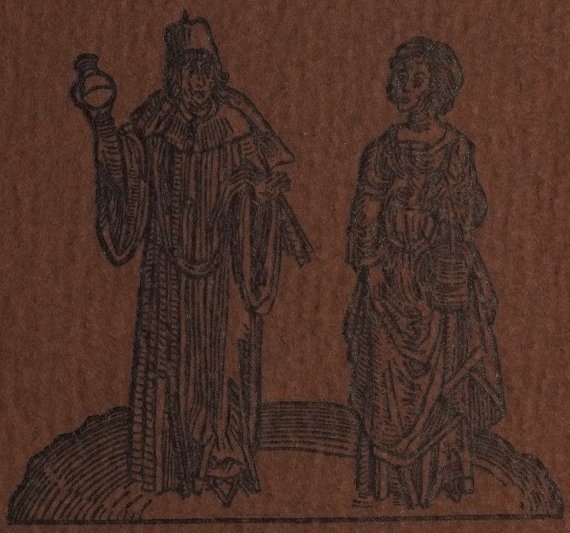
RARE EARLY BOOKS & MANUSCRIPTS

COLLECTED BY

FRITZ KREISLER



Public Auction Sale By Order of
The Golden Rule Foundation
and the Lenox Hill Hospital
January 27 and 28 at 8 p.m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK
1949

SALE NUMBER 1034

FREE PUBLIC EXHIBITION

From Thursday, January 20, to Date of Sale
Weekdays from 9:30 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Thursday and Friday Evenings
January 27 and 28 at 8 p. m.

EXHIBITION AND SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22
PLaza 3-7573

· · ·

Sales Conducted by
H. H. Parke · L. J. Marion
A. N. Bade · H. E. Russell, Jr.
A. Nisbet *and* C. J. Duveen, Jr.

1949

LES CRONIQUES DE MONSTRELET
[NUMBER 117]

NYM402-P1720

VALUABLE AND IMPORTANT

INCUNABULA

And Other Rare

EARLY PRINTED BOOKS AND ILLUMINATED MANUSCRIPTS

Together with

NOTABLE SPECIMENS
OF LATER PERIODS

Collected by

FRITZ KREISLER

And Sold by Order of

THE GOLDEN RULE FOUNDATION
60 *East* 42 *Street* · *New York*

AND THE

LENOX HILL HOSPITAL
New York

Public Auction Sale
January 27 and 28 at 8 p. m.

PARKE-BERNET GALLERIES · INC
New York · 1949

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL · TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN THE U.S.A.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "for the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

H. H. PARKE • L. J. MARION

A. N. BADE • H. E. RUSSELL, Jr.

A. Nisbet *and* C. J. Duveen, Jr.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLaza 3-7573 *Cable* Parkgal

Hiram H. Parke • *President*

Arthur Swann *and* Leslie A. Hyam • *Vice-Presidents*

Louis J. Marion • *Assistant Vice-President*

Max Bartholet • *Secretary & Treasurer*

FOREWORD

EVEN the most cursory examination of this catalogue will establish beyond a doubt the fact that this is no ordinary collection of old books. It will be quickly recognized also that the collector of it is no ordinary man, but one who, with wisdom, taste, and knowledge, brought together a most distinguished and rare library, which has its roots mainly in the fifteenth century.

Mr. Kreisler, man of genius and of the people, could easily have fitted into the rôle of one of the old scholastic monks poring over a beautifully engrossed manuscript, embellishing it with painstaking care, and contributing by its execution toward the dissemination of knowledge despite liturgical limitations. Such manuscripts are in this collection. We can also picture Mr. Kreisler fascinated by the transition of the creations of the pen into those of type. That too, is evident in this choice little library.

This collection is rich in fifteenth century illustrated books which never fail to interest and entertain modern scholars and collectors of incunables. Johann Bämler and Anton Sorg were Augsburg printers of such works; Johann Zainer of Ulm, Laurentius de Rubeis of Ferrara, and Johann Prüss of Strassburg were others. Lienhart Holle and Conrad Dinckmut were among the successful producers of pictured books in Ulm, despite the fact that the constantly recurring plague offered almost insurmountable obstacles. Peter Schoeffer of Mayence printed the *Gart der Gesuntheit*, which appears in this catalogue under the heading of *Hortus Sanitatus*. The remarkable woodcut frontispiece of this work illustrates a group of thirteen physicians, with the attribution laid to Erhard Reuwich.

Anton Koberger, well-known printer of the *Nuremberg Chronicle*, was said to have had twenty-four presses in operation at the same time, and perhaps as many as a hundred printers were employed by him. Fortune guided his choice when he settled upon two artists of distinction, Michel Wolgemut and Wilhelm Pleydenwurff. The *Schatzbehalter* or "Treasury of the true riches of Salvation" appears in this catalogue under the name form "Stephan Pater". It contains ninety-six magnificent full-page woodcuts by Wolgemut, master of Albrecht Dürer. It is difficult to leave the subject of the woodcut, in whose production artists in so many fifteenth century cities were involved, without again mentioning Albrecht Dürer of Nuremberg. Much of his genius was expressed through the woodcut, and his influence is exemplified in this collection. Samuel Johnson, in his

preface to his English Dictionary, saw fit to remark: "When it shall be found that much is omitted, let it not be forgotten that much likewise is performed". It is utterly beyond the scope of this foreword to concern itself with every phase of this remarkable collection, or to indicate by more than a few words the startlingly fine condition of most of the books. Each catalogue description serves only in some measure as an introduction to the book or manuscript. The collection ranges from the fifteenth to the twentieth century and is replete with rarities. What could be rarer than the *Psalterium cum Hymnis,* or thirty-one leaves of the *Biblia Pauperum,* or Juan Gil's manuscript on poisons, or Monstrelet's *Croniques?* There are also many bindings of great beauty and importance, such as the Lortic specimen on the Monstrelet "Chronicles" or the Jean Grolier example.

Mr. Kreisler loved all the books that he bought; he studied them and knew them. He could read and decipher their texts, and the books were handled with the same affection and care he bestowed upon his equally beloved violins. There are books of musical interest, and their variety and rarity show why they were sought for and collected.

In closing we would like to add a sentimental touch. Through the press and other couriers, it has been heralded that the proceeds derived from the sale of these books will be devoted to charity. It was because of Mr. Kreisler's wife, Harriet, and her long cherished wish to aid those in need, that Mr. Kreisler, as a tribute to her, gave his collection of rare books to The Golden Rule Foundation and the Lenox Hill Hospital by whose order the sale is now being held. The motive of this great artist and man may be summed up in his own words: "That which made possible the acquisition of such books came from the people, therefore, having served their purpose, what they accrue must go back to the people".

MARION CAMING

FIRST SESSION

Thursday, January 27, 1949, at 8 p. m.

CATALOGUE NUMBERS 1 TO 87 INCLUSIVE

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1. AESOP. Fabvlae. Aesopicae. *Device on title-page. Numerous woodcuts.* 24mo, full Burgundy levant morocco with a triple gilt fillet border on sides, gilt paneled back, inner gilt borders, gilt edges, by RENE KIEFFER. Lvgdvni: Ioan. Tornabesivm, 1579

A sixteenth century edition of Aesop's fables in a modern French binding.

THE FIRST GREAT PRINTED WORK ON RENAISSANCE ARCHITECTURE

THE SYSTON PARK-GILBERT REDGRAVE COPY

2. ALBERTI, LEO BAPTISTA. De re aedificatoria. 204 *leaves, roman type,* 34 *long lines to the full page, spaces with guide letters left for illuminated initial letters. With signatures, but with neither foliation nor catchwords.* Folio, full crimson nineteenth century straight-grain morocco with a handsome gilt dentelle border stamped on sides, richly gilt back, gilt edges; one or two old manuscript marginal notes. Bound by RIDGE, bookbinder [at] Grantham, with his ticket.

[Florence: Nicholaus Laurentii Alamanus, 1485]

EDITIO PRINCEPS. AN EXCEEDINGLY FINE, LARGE COPY with the leaves measuring 10⅝ by 7⅞ inches. Alberti was the leader in the second phase of early Italian Renaissance architecture, and its greatest theorist on the fine arts. Like Leonardo da Vinci he was a versatile practitioner of the arts, including poetry, philosophy and music among his accomplishments. He was an intimate friend of Brunelleschi and Donatello and is credited with discovering the mathematical laws of linear perspective which are of inestimable value to painters. Alberti's *De re Aedificatoria* was the first great printed work on architecture of the Renaissance and, as such, had a strong influence on the work of such men as Bramonte and others of the High Renaissance.

Of the two variants noted in the *Gesamtkatalog* this is the one with the following readings:

Folio 203 verso "commoda/tis"	other variant	"cōmoda/tis"
Folio 204 recto, "persona"	" "	"psona"
Folio 204 recto "doctae/FINIS"	" "	"docte/EINIS"

With the following note on the fly-leaf: "*Ex libris, Gilbert R. Redgrave, London,.* 1885. *Note. The colophon agrees with Dr. Copinger's 'Supplement' and does not coincide with that given by Hain, which is evidently a later correction. G.R.R.*"

Hain *419; Proc.6131; Pell. 266; GW 579; BMC VI,630; Stillwell A193 lists fourteen copies as being in America, including both variants.

With the Syston Park, G.R.Redgrave, and Sir John Hayford Thorold bookplates.

3. AMMAN, JOST. Enchiridion. Artis pingendi, fingendi & Sculpendi: In quod Thesaurus nouus & ingens, variarum figurarum, virorū, mulierum, infantum & animalium, . . . Auth. Iusto Ammanno. *Woodcut title-page, coat of arms and* 107 *woodcuts.* Small 4to, full late eighteenth century calf, gilt, ribbon ties; slight defects in binding; small portion of lower margin of title-leaf restored.

Francofvrti ad Moenvm, 1578

FIRST EDITION. Brunet makes the following statement regarding this rare work: "Ce livre,dit M. Graesse, est presque la même chose que le Kunst-und Lehrbüchlein ci-dessus. Il contient 85 et 62 gravures en bois dont la plupart sont de la main d'Amman." Collation: A-Z,in fours; a-d,in fours. The last leaf displays the colophon.

4. APPIANUS. De bellis ciuilibus Romanis &c. [Translated by Petrus Candidus Decembrio.] 146 *leaves, lacks the first and last genuine blanks, each leaf measures* 13 3/16 *by* 8⅝ *inches. Printed in roman type,* 41 *long lines to the full page. Capital spaces with guide letters.* Folio, old oak boards covered with old stamped leather; rebacked and repaired, old metal clasps with thongs; a few small restorations, some wormholes. [Venice: Vindelinus de Spira] 1472

EDITIO PRINCEPS. IN FINE CONDITION with large margins surrounding the text.
Hain *1306; Pell. 914; BMC V,160; not listed in Stillwell.

DIBDIN SAYS THAT FEW VOLUMES OF THE CLASSICS DISPLAY GREATER BEAUTY OF TYPOGRAPHICAL EXECUTION THAN THIS EDITION OF APPIAN

5. APPIANUS. Historia Romana [Pars I] et De bellis civilibus [Pars II]. [Translated by Petrus Candidus Decembrius.] Vol. I: 132 *leaves including the rare genuine blank first leaf;* Vol. II: 212 *leaves including the rare genuine blank first leaf. Roman type,* 32 *long lines to the full page; fine woodcut border to each volume and ornamental woodcut initials.* Two vols. in 1, thick royal 4to, full crimson crushed levant morocco, Jansen style, gilt edges, by RIVIERE.

Venice: Bernard Maler, Erhard Ratdolt, and Peter Löslein, 1477

AN EXCEPTIONALLY FINE, LARGE COPY with the leaves measuring 11 1/16 by 7⅞ inches. The woodcut borders are singularly arresting. This also applies to the woodcut initials which are white designs on black grounds. The borders are black grounds with branch-work and foliage, wreath and shield in lower panels, each differing. In some copies, such as the one in the Annmary Brown Library at Providence, the borders are printed in red.

This is the third book from Ratdolt's Venice press; the second edition of Appian (the first is also in this collection, (*vide* preceding number) and the first book with woodcut borders.

Essling lays particular stress upon the beauty of the borders and initial letters and Mr. Redgrave, the authority on Ratdolt, says: "To my mind there are few printed books of any age which can be compared with the Appian of 1477, with its splendid black ink, its vellum-like paper, and the finished excellency of its typography."

Part II precedes Part I in this volume.

Hain,1307; GW,2290; Proc.,4367-8; BMC V,244; Redgrave 4; D.Bib.Spen. I,254; Stillwell A827 lists twenty copies, but not all contain both parts.

[See illustration]

Ad diuum Alfonsum Aragonum & utriusq; Sicilię regem in libros ciuiliū bellorū ex Appiano Alexandrino in latinū traductos Prefatio incipit feliciſſime.

Anneus Seneca de rege parthorum.

RAthorū regem ut ab Anneo accepimus ſine munere ſalutare nemo poteſt. Ego uero glorioſiſſime rex cum tuam uirtutē humanitatēq; cōſidero tum ęteras naturę dotes: quibus inter ętatis noſtrę principes uel in primis illuſtris es: ſublime ingenium: ſummā caritatē: ſummā continentiā nulla ratione adduci poſſum ut non pluris apud te fidem meā eſſe exiſtimem q̄ ullas opes. Quippe cū te indigentibus & ueluti e naufragio emerſis q̄q̄ ignotis offerre uideam pias manus. Ęteq; nec ſine munere ad te ueni nec uacuis (ut aiunt) manibus tuā maieſtatē ſum adoraturus. Nam cū priores Appiani libros, Libycum: Syrium: Parthicū & Mithridaticū Nicolao quinto ſūmo pontifici dum i humanis ageret e greco tranſtuliſſem, Reliquos ciuilium bellorum cōmentarios: quę Senatus: populuſq; romanus inuicem geſſit nundū editos aut perfectos a me ad quem potius mitterem q̄ ad te iuſtiſſime princeps, Hiſpanię pariter & Italię noſtrę decus: & qui non minus optimarum artium ſtudijs: & litteris. q̄ armis inclytus es: atq; memorandus. Accipies igit̄ nouū opus: nec indignū regio animo: regioq; cōſpectu tuo. Sed quod cum priſcis illis uoluminibus ab his: qui hiſtorias ſcripſere poſteritati traditis, facile conferri queat. Q; ſi in contrarium nō nulli refragentur (ut ęmulorum mos eſt) quem uelint ex latinis in medium adducant, ſiue Criſpū: ſiue Ceſarem: ſiue Curtium: ſiue alia uulgata doctorū nomina, eorū: qui hiſtorias ſcripſerunt, nullos ex his: qui cum ciuilibus Appiani libris conferri

Nicolaus papa quintus.
Libycus.
Syrius.
Parthicus.
Mithridaticus.

Criſpus.
Ceſar.
Curtius.

a 2

[NUMBER 5]

THE EXCESSIVELY RARE EDITIO PRINCEPS OF "THE GOLDEN ASS", THE MODEL OF THE PICARESQUE NOVEL

6. APULEIUS. Opera necnon Epitoma Alconoi in disciplinarum Platonis. *Roman characters with passages in Greek printed in the text.* 177 *leaves (including the genuine blank leaf* 160), *each leaf measuring* 13 5/16 *by* 9 *inches. Without signatures, foliation or catchwords;* 38 *long lines to the full page.* WITH TWENTY-FIVE ILLUMINATED INITIAL LETTERS IN BURNISHED GOLD AND COLORS, *one with illuminations extending into three margins, red and blue decorations throughout.* Folio, full modern fawn calf, gilt; a few very light marginal stains, some wormholes. Stamp on title-page.

[Colophon:] Rome [C. Sweynheym et A. Pannartz] in domo Petri de Maximo, 1469

EDITIO PRINCEPS OF APULEIUS, edited by Joannes Andreae, bishop of Aleria. A SUPERB COPY OF ONE OF THE RAREST FIRST EDITIONS OF CLASSICAL AUTHORS, ONLY 275 COPIES HAVING BEEN PRINTED, AND THE ONLY ONE IN WHICH THE TEXT WAS LEFT UNMUTILATED AT THE TIME OF THE INQUISITION.

This important production of the first Roman press is A PERFECT COPY, with the six preliminary leaves as well as the genuine blank [*vide supra*]. The extended illumination on the first page of the work, following the preliminary leaves displays an open wreath in the bottom border for the insertion of a coat of arms.

This work is a satirical and fantastic moral romance, the adventures of one Lucius, who is transformed into an ass as a punishment for his vices; under this guise he has the amplest opportunities for observing, undetected, the preposterous doings of mankind. Then, enlightened by this experience, and with the enchantment taken off him, he becomes a changed man. Of the many episodes interwoven into the story, the most interesting is the beautiful allegorical fairy tale of Cupid and Psyche, so much used by later poets and artists.

Hain-Cop. *1314; Pell.923; Proc.3297; BMC IV,6; GW 2301; Stillwell A833 lists nine copies.

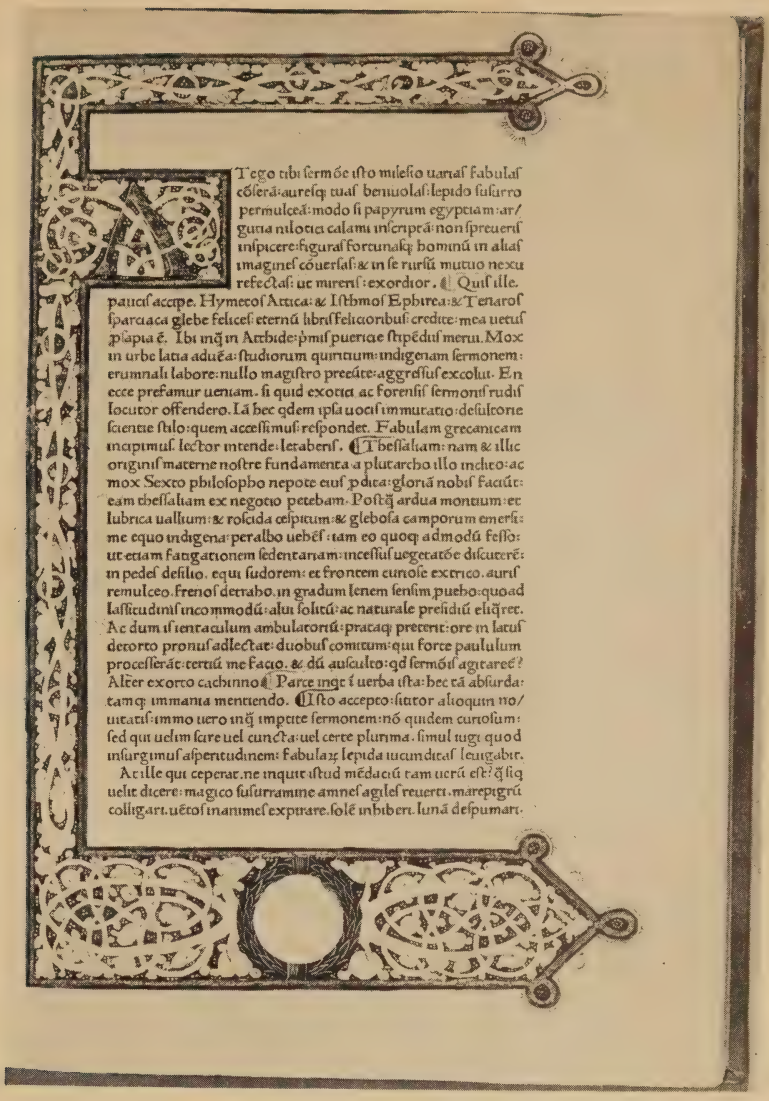
[See illustration]

FROM THE HAMILTON PALACE-BECKFORD-EDOUARD RAHIR AND MONTGERMONT COLLECTIONS

7. ARIOSTO, LUDOVICO. Orlando Fvrioso. Tvtto Ricorretto et di Nvove Figvre adornato. Con le Annotationi . . . di Girolamo Ruscelli . . . *Ornamental woodcut border on title-page displaying a profile portrait of Ariosto and other figures, also full-page woodcut illustrations, woodcut decorations and historiated initial letters by Dosso Dossi.* 4to, full contemporary red Italian morocco, richly gilt with fillets enclosing rich borders of conventional pattern with gilt panels displaying fleurons stamped in gilt, richly gilt paneled back of similar design, gauffered edges; original ties missing.

Venetia: Vincenzo Valgrisi, 1562

A SUPERB VOLUME IN AN EXTREMELY INTERESTING ITALIAN BINDING OF THE PERIOD. On the center of the panel on the obverse cover is a raised coat of arms within an ornamental gilt medallion. Beneath these painted arms is the following lettering: "Anibal C. De Altems. S.R.E. Generalis." This scarce volume has a most interesting provenance having been in the Hamilton Palace Library-Beckford Collections with the Quaritch bookplate reading in part: ". . . This book was bought at Sotheby's sale, June 30-July 13, 1882 by Bernard Quaritch . . . W. Beckford, Author of 'Vathek', born 1760, died 1844. Tenth Duke of Hamilton born 1767, died 1852." The bookplate of Edouard Rahir, the famous bibliophile, is also present.



Tego tibi sermõe isto milesio uarias fabulas cõserã: aureq; tuas benuolas: lepido susurro permulceã: modo si papyrum egyptiam: arguta niloica calami inscriptã: non spreueris inspicere: figuras fortunaq; hominũ in alias imagines cõuersas: & in se rursũ mutuo nexu refectas: ut mirentur: exordior. ¶ Quis ille. paucis accipe. Hymetos Attica: & Isthmos Ephirea: & Tenaros sparciaca glebe felices: eternũ libris Felicioribus: credite: mea uetus psapia ẽ. Ibi mq; in Athide: pmis pueritie stipẽdis merui. Mox in urbe latia aduẽa: studiorum quintium: indigenam sermonem: erumnali labore: nullo magistro preeũte: aggressus excolui. En ecce prefamur uenam. si quid exotici ac forensis sermonis rudis locutor offendero. Iã hec qdem ipsa uocis immutatio: desultorie scientie stilo: quem accessimus: respondet. Fabulam grecanicam incipimus lector intende: letaberis. ¶ Thessaliam: nam & illic originis materne nostre fundamenta a plutarcho illo inclito: ac mox Sexto philosopho nepote eius pdita: gloriã nobis facũt: eam thessaliam ex negotio petebam. Postq; ardua montium: et lubrica uallium: & roscida cespitum: & glebosa camporum emersi: me equo indigena: peralbo uebẽs: tam eo quoq; admodũ fesso: ut etiam fatigationem sedentariam: incessu uegetatõe discuterẽ: in pedes desilio. equi sudorem: et frontem curiose extrico. aures remulceo. frenos detrabo. in gradum lenem sensim pueho: quoad lassitudinis incommodũ: alui solitũ: ac naturale presidiũ eliq;ret. Ac dum ita tractulum ambulatorũ: pratacq; preterit: ore in latus detorto pronus adlectat: duobus comitum: qui forte paululum processerãt: tertiũ me facio. & dũ ausculto: qd sermõis agitarẽ? Alter exorto cachinno ¶ Parce inq; i uerba ista: hec tã absurda: tamq; immania mentiendo. ¶ Isto accepto: istitor alioquin notitatis: immo uero inq; imptite sermonem: nõ quidem curiosum: sed qui uelim scire uel cuncta: uel certe plurima. simul tuge quod insurgimus asperitudinem: fabulax lepida iucunditas leuigabit.

At ille qui ceperat. ne inquit istud mẽdacũ tam uerũ esse? q̃ liq uelit dicere: magico susurramine amnes agiles reuerti. marepigrũ colligari. uẽtos in animes expirare. solẽ inbibere. lunã despumari.

[NUMBER 6]

8. ARIOSTO, LUDOVICO. Orlando Fvrioso. Evisto et Ristampato, sopra le correttioni di Ieronimo Ruscelli. *Portrait of Ariosto in each volume, numerous charming woodcuts and decorative initial letters.* 2 vols., narrow 16mo, full eighteenth century blue straight-grain morocco with a gilt dentelle border on sides, gilt backs displaying a repeated lyre pattern, inner gilt borders; doublures and end-leaves of pink watered silk, gilt edges, in the style of, and believed to be bound by, DEROME.

In Lyone: Appresso Gvgliei, 1570

A CHARMING COPY IN ALMOST PRISTINE STATE. The obverse covers display the name of "Renouard" indicating that this copy came from that famous and distinguished bibliophile's library.

9. ARISTOPHANES. Comoediae Novem . . . *Beautifully printed in clear greek type with woodcut ornaments and initial letters.* Thick small 4to, full vellum, narrow green painted border enclosing a gilt border on sides, gilt back; doublures and end-leaves of salmon watered silk, gilt edges. [Florentiae: Philippi Juntae, 1525]

A VERY FINE SPECIMEN OF A SCARCE BOOK. The pages display fine, ample margins. Brunet says of this edition: *"Cette édition, aussi belle et aussi rare que celle d'Alde, a encore l'avantage d'être plus exacte et plus complète"*. Contains the leaf at end displaying the printer's mark on verso. With the Dogmersfield Library large and small bookplates.

10. ARS MORIENDI ex Varijs sententijs collecta cum figuris ad resistendum in mortis agone dyabolice suggestioni valens cui libet Christifideli vtilis ac multum necessaria. 14 *woodcuts.* 8vo, full *café-au-lait* levant morocco with an artistic design on covers displaying interlaced fillets and azured ornaments. The obverse cover displays the title; the reverse the printer's name and date, gilt edges; slightly rubbed.

Impressum in ciuitate Landesutensz Ducalium officina
dñi Joānis Weyssenburger . . . 1514

A RARE EDITION. With fourteen exceedingly interesting woodcuts, the last being of extraordinary artistic value. This was apparently executed by a different master than the preceding thirteen. The leaves measure $7\frac{11}{16}$ by $5\frac{3}{8}$ inches.

11. AUSLEGUNG. Geistliche Auslegung des Lebens Jesu Christi. 178 *leaves printed in gothic type,* 40 *long lines to the full page. With neither foliation nor catchwords, but with signature marks in the centers of the lower margins.* WITH 95 WOODCUTS OF UNUSUAL BEAUTY *and numerous woodcut initials consisting of stems and foliage.* IN OLD, APPARENTLY CONTEMPORARY, COLORING. Large 4to, full contemporary blind-stamped pigskin over wooden boards; doublures from an old medieval manuscript, pigskin thongs and metal clasps, a few skilful restorations, some wormholes and one or two other trifling defects. Ulm: Johann Zainer, not before 1478

EDITIO PRINCEPS and probably the only edition ever printed. EXCESSIVELY RARE COMPLETE. "Most of the cuts are remarkable for an unusual beauty of contour, the careful cutting of the features, the distinctness of the folds of drapery, &c. As suggested by Schreiber they have the appearance of being adapted from an early MS.; several have xylographic inscriptions. The average size of the block is 100 x 90 mm., but each example is really of much larger size (filling three-fourths or more

[*Continued*

O Du miñenglicke sel sich iecz an den woñsamen schönē mayen·dz holtz des leben mit sinen edlē esten vnd abrisender zartez plüst·die lustige wolkomne frucht ewige spis mit so fil siessē geschmak vnd starkez krafft für alle gifft vnd westen der sel· des küchtikait gesprengt haut sine est· das ist sine zerspannenn arm·vnd die griene blöter siner gebenediter hend·vñ ouch die zwen est zesamē geflochten siner hanige bain·dardurch vnsere liebe vnnd vmbfauhong des gemiecz gefestiget vnd

t 3

Number 11—*Concluded*]

of the page) for a border line all round is added in each case some distance from the block, and the intervening space filled up by the colourist in continuation of skies, ground, &c. . . . the cuts lend themselves very well to this deception — or rather illusion of appearing much larger than they really are . . . Several of the cuts remarkable for their quiet dignity strongly suggest that Dürer must have been acquainted in his earlier years with this very book, as he is said to have been with the Apocalypse in the Koberger Bible . . . All are brilliantly and neatly coloured with quite a variety of transparent pigments, blue as usual, is sparingly used . . ." Fairfax Murray Catg.

A SUPERB COPY with leaves measuring 10 7/16 by 7½ inches.

Hain *2146; Proc. 1868; BMC II,530; GW 3084; Stillwell A1245 lists 3 copies.

[See illustration on the preceding page]

A RARE FIFTEENTH CENTURY ILLUSTRATED BOOK

12. AUSLEGUNG des Amts der Heiligen Messe. 106 *leaves* [*including the first genuine blank which in this copy is used as the front doublure*], *gothic type,* 33 *long lines to the full page. With neither foliation, catchwords nor signature marks.* TWO FULL-PAGE WOODCUTS, *woodcut capitals and small initial letters. Heading on the first page of text printed in red.* Small folio, early sixteenth century sheepskin, richly blind-tooled, metal clasp and thong; slight restorations to binding and a few slight internal stains. Augsburg [:Johann Bämler,] 1484

AN EXCEPTIONALLY FINE AND LARGE COPY OF THIS RARE BOOK. The leaves have wide margins and each measures 10 11/16 by 7⅝ inches.

The two full-page woodcuts are remarkable conceptions of the Visitation and the Crucifixion IN SPLENDID CONTEMPORARY COLORING. The woodcut capitals are a large M and a large T on white grounds resembling the Ulrich and Afra set. These, however, have been colored. Other smaller initials on black grounds with white tendrils, black Lombards, and Maiblumen, one initial colored.

This book was printed in the vernacular by Johann Bämler who finished it "Freytag vor sant Luceyn tag" which, in the year this book was published, came on the tenth day of December.

The printer [*vide supra*] came from Augsburg where he had worked as a rubricator before taking up the career of printing. His earliest book with a precise date was completed April 22, 1472, and his latest, April 13, 1495.

An early seventeenth century ownership entry appears on the recto of the frontispiece woodcut.
Hain *2144; GW 3086; BMC II,337; Stillwell,A1243 lists five copies.

[See illustration]

13. AYMON. Les Quatre fils Aymon: Duc de Dordonné . . . 152 *leaves. Woodcut illustration on title-page, woodcut illustrations in the text and woodcut initial letters.* 12mo, full old vellum; one or two trifling defects. Paris: Nicolas Bonfons, n.d.

A very nice copy of this sixteenth century edition. With the leaf at end repeating the woodcut on the title-page.

[NUMBER 12]

ONE OF THE RAREST FRENCH ILLUSTRATED BOOKS OF THE ROMANTIC PERIOD

14. BALZAC, HONORE DE. La Peau de Chagrin. Etudes Sociales. 100 *illustrations in the text engraved on steel after Baron, Janet-Lange, Garvani, Français, and Marckl.* Royal 8vo, ORIGINAL PICTORIAL WRAPPERS, UNCUT. In a half blue morocco case.

Paris: H. Delloye, Victor Lecou, 1838

FIRST EDITION WITH THESE ILLUSTRATIONS With the vignette on the title-page in the early state, showing the skeleton. In this copy the illustration of Pauline and Raphaël sitting at the table appears on page 301 and that of the gardener on page 303; in some copies they are transposed. WITH ADDITIONAL HORS TEXTE IMPRESSIONS ON MOUNTED CHINA PAPER OF THE PORTRAITS OF PAULINE AND FOEDORA, which appear in the text at pp. 149 and 287. The following appears at the foot of the half-titles: "Et Soc.-T.XXVI".

The margins are large and wide, each leaf measuring 11¾ by 6⅞ inches.

Accompanying the above is the following: "Etrennes pour 1839. Keepsakes Français. [With engravings.] 8vo, original printed wrappers. Paris: Delloye [1839]".

Both volumes are almost as new.

15. BAMLER, JOHANN. Chronik von allen Kaisern, Königen und Pabsten seit Christi Geburt. 166 *leaves including the last, a blank and genuine. Text in black gothic type with the heading of each section in red,* 35 *long lines to the full page. Foliated, but with neither catchwords nor signature marks.* WITH TWO FULL-PAGE WOODCUTS, *decorative initial letters.* Small folio, full old blind-stamped German leather over wooden boards, probably late fifteenth or early sixteenth century; doublures apparently from an incunable, old metal clasp and thong; a few very inconsequential binding and internal defects.

Augsburg: Anton Sorg, 9 September, 1480

A FINE COPY with large margins, each leaf measuring 11¼ by 8⅜ inches.
Hain *9793; Proc. 1673; BMC II,348; GW 3164; Stillwell B9 lists only one copy.

[See illustration]

ONE OF THE FINEST COPIES TO APPEAR AT THESE GALLERIES

16. BANDELLO, MATTEO. La Prima Parte [La Second Parte; La Terza Parte y La Qvarta Parte] de la Novelle del Bandello. *Engraved title-pages.* 4 vols. [three vols. 8vo; one vol. 12mo, as issued], full ultramarine morocco, gilt line paneled tooling on sides with an interlacing lozenge compartment, quatrefoil inlays in red, richly gilt paneled backs with fine floreate tooling, stars, dots, etc.; inner gilt borders; doublures and end-leaves of deep rose satin; doublures with scroll borders in gilt and the front doublures displaying the name *Renouard.* Bound by H. WALTHER.

Lucca [vols. 1-3], 1554
Lione [vol. 4], 1573

FIRST EDITIONS. A BEAUTIFUL COPY FROM RENOUARD'S LIBRARY. In his Catalogue *"Bibl. d'un Amat"*. III, p. 172, it is thus described: *"Cet exemplaire resta plus de cent ans ignoré dans l'arrière-cabinet d'une grande bibliothèque; aussi est-il d'une conservation parfaite, et probablement le plus beau de ceux qui restent de cette rare édition."*

[*Continued*

¶ Hienach volget ein Cronica von allen keysern vnd künigen die seyder Cristi gepurdt gere-giert vnd gereichsnet haben welich Cronica gar kürczwalig nüczlich vnnd lieplich zehö-ren ist·

Eyder nun die keyser vnd die bäbst jren namen habē vō rom vnd von andern dingen das ich dehter baß auff die materiē kō me von keysern vnnd bäpsten zereden ¶ Zů dem erstē soll mā wissen·das manig künigreich ist gewesē in der welt· aber vn der den allen seind vier grosse vnd rechte reich vnd keysertům gewesen ¶ Das erste reych oder keisertům was in der grossen statt Babilo-nia do der hoch turen babel inne stund·Das selb reych

Number 16—*Concluded*]

Shakespeare was greatly indebted to Bandello for many of the plots of his plays. The original story of "Romeo and Juliet" is here found in Bandello's novel. "Much Ado about Nothing" is founded on Bandello's story of "S. Timbreo di Cardona". The present copy of Bandello comprises the first edition of each part, and is so rare that Langbaine, writing in 1691 (on Romeo and Juliet), stated that he had not been able to meet with a copy.

BELIAL. See THERAMO.

ONE OF THE FINEST ITALIAN ILLUSTRATED BOOKS OF THE FIFTEENTH CENTURY

17. BERGOMENSIS, JACOBUS PHILIPPUS. De claris selectisque mulieribus. [Edited by Albertus de Placentia and Augustinus de Casali Mairoi.] 176 *leaves, gothic type,* 45 *long lines to the full page. With xylographic title-page of large gothic letter with ornamental initials,* 3 *very fine historiated architectural full-page woodcut borders, two of them surrounding large woodcuts,* 172 *cuts in the text representing portraits* (*some repeated*), *numerous woodcut initials on black grounds and the printer's device at the end.* Folio, wooden boards backed with old blind-stamped leather, metal clasps and thongs, one joint repaired; one or two very trifling defects.

Ferrara: Laurentius de Rubeis, de Valentia, 1497

EDITIO PRINCEPS OF THIS FAMOUS COMPENDIUM ON THE LIVES OF ILLUSTRIOUS WOMEN. THE FINEST PRODUCTION OF THE FERRARESE PRESS AND ONE OF THE MOST IMPORTANT OF THE BOOKS ILLUSTRATED WITH WOODCUTS WHICH WERE PRODUCED IN ITALY IN THE FIFTEENTH CENTURY. These woodcuts have made this one of the famous collectors' books of all time. On the reverse of the title-page is a magnificent woodcut of the author presenting his book to Beatrice of Aragon, Queen of the Hungarians and Bohemians, within a full-page woodcut border in the Venetian style.

In the text are fifty-six woodcut portraits of women (used as 172 by repetition). Most of these text-cuts, as shown by their frequent repetition, are merely fanciful, judging by the few at the end of the book which represent contemporaries (mostly ladies of the houses of Sforza and D'Este, e.g. Bianca Maria Visconti, who married Francesco Sforza; Catarina, natural daughter of Geleazzo Maria Sforza; Leonora of Aragon, who married Duke Hercules; Bianca D'Este; Ginevra Sforza, etc.) and have the appearance of being likenesses.

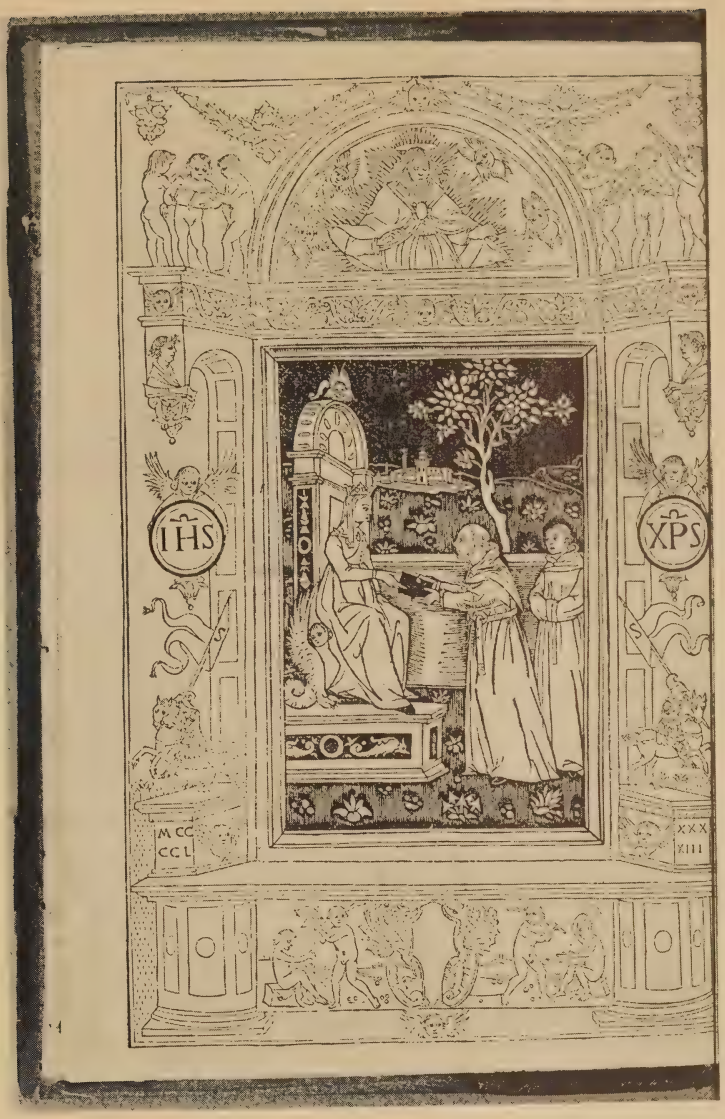
The Damisella Trivulcia, a learned maid of Milan (who was about fourteen when this book appeared and soon after married Francesco Torrelli, of Palma) is the only one of these who may possibly have been flattered by the artist.

The illustrations in the text show Florentine influence in their backgrounds.

With an etched bookplate displaying the initials MB surmounted by a crown and a Viennese stamp on the verso of front cover.

Hain *2813; Proc. 5762; BMC VI,613; Stillwell J181 lists 20 copies.

[See illustration]



[NUMBER 17]

18. BERNARD, PIERRE JOSEPH. Oeuvres de P. J. Bernard. 4 *plates engraved by Prud'hon, Beisson, and Copia after Prud'hon.* Royal 4to, crimson straight-grain morocco with interesting gilt borders on sides including one with a Greek key design, handsomely gilt paneled back, gilt over marbled edges. Paris: P. Didot l'Aîné, 1797

FIRST EDITION WITH THESE PLATES. ONE OF 150 COPIES on *papier fort d'Angoulême,* WITH PROOFS BEFORE LETTERS OF THE PLATES. In the first plate below the engraving the words *"choisir l'objet"* are faintly discernable. Below the second plate the word *"L'enflammer"* is also faintly discernable.

This edition is much sought for on account of the beautiful engravings designed by Prud'hon, particularly that for *Phrosine et Mélidore,* which is engraved by himself. This issue includes the text *Castor et Pollux,* which is omitted in the ordinary issue.

A SUPERB COPY with fine, large margins, each leaf measuring 12⅛ by 9 inches.

"THIS IS AMONG THE BEST SPECIMENS OF THE PRESS OF THESE EARLY ROMAN PRINTERS. THE PAGE IS ELEGANT IN PROPORTION THE MARGIN IS AMPLE, AND THE GREEK CHARACTERS ARE EXECUTED WITH UNUSUAL NEATNESS"—DIBDIN.

19. BESSARION, JOANNES. Aduersus Platonis calumniatorem. An natura et ars consilio agant. 233 *leaves including the first and last which are genuine blank leaves. Lacks leaf* 234 *which is a blank also. Printed in roman type, with passages in Greek.* 38 *long lines to the full page. With no foliation, catchwords, or signatures.* ILLUMINATED BORDER *on first page of text in burnished gold and colors, with a wreath at the bottom left blank for a coat of arms to be added. Further embellished with* FIVE PAINTED AND ILLUMINATED INITIAL LETTERS *in burnished gold and colors.* Folio, full old limp vellum which is slightly defective. In a full crimson levant morocco solander case.

Rome: Conradus Sweynheym and Arnoldus Pannartz [before 13 September, 1469]

EDITIO PRINCEPS AND A SUPERB COPY, each leaf measuring 12⅛ by 8¼ inches displaying fine margins. ONE OF THE RAREST AND FINEST SPECIMENS OF SWEYNHEYM AND PANNARTZ'S EARLY BOOKS. Only 300 copies were printed.

Cardinal Bessarion, a Greek monk, was born about 1395 and died in Rome in 1472. He took a prominent part in the revival of Greek in Italy, and was created a Cardinal by Eugenius IV in 1439. Being a patron of Guillaume Fichet, he was indirectly responsible for the first Paris press. He was also the patron and protector of Theodorus Gare and Joannus Laskaris, whom he sent to study under Chalkandulas at Padua. He was also a patron of Regiomontanus.

Hain *3004 [Nicolaus Bessarion]; BMC IV,7 [Joannes Bessarion]; Stillwell B453 [Cardinal Bessarion] lists 11 copies.

[See illustration]

Neidit nup in manus nostras liber qdam: Qui Platonis atq; Aristotelis comparationem pollicebatur. Eũ mox libenter auideq; amplexi posthabitis ceteris rebus incredibili desiderio legere orsi sumus. Sperabamus n. fore: ut utriusq; philosophi: siue de rebus naturalibus siue diuissiue his que ad mores pertinẽt: siue ad disserendi rationẽ: quã uocãt logicen: expositionẽ aliquã comparationẽq; inueniremus. Quomodo inuicem duo summi uiri aut cõueniant aut discrepent: quibus id rationibus probetur. Et utrum prima an secũda substantia potior sit: quid apud Aristotelem materia & forma: quid aqud Platonem magnum et partium quo pacto entelechia motui quo per se anima mouetur conueniat: An forme alique separate sint an prorsus inseparate: q; si separate sunt: utrũ per se subsistẽt: an in secũdis animi cõceptibus posite sint. Tũ quomodo equiuoce: quõ uniuoce ens de entibus prediceetur. ut ratio illa diuidendi: quam Plato philosophie sepem appellat idem cũ demonstrandi scientia sit: ut diuersum. An mũdi hec compag ingenita atq; eterna: an genita fluxaq; sit: an uero et genita simul & ingenita atq; eterna: et quomõ genita quomõ ingenita tum hec: tũ anima dici possit. Vtrũ preterea deus ipsius substantie: an cuntarum motus naturalium rerum causa sit atq; opifex: Quintũ ne simplicium corporum dici celũ opporteat an unum ex quattuor: quis preterea ultimus hominum finis censeri debeat uirtus ne atq; honestũ: an scientia contẽplandi. His aliisq; huiusmodi summorum philosophorũ opinionibus ne in unguis immoremur plenũ fore librum existimabam. Hoc enim uetere pleriq; tum greca tum latini fecere: Platonis alii: Alii Aristotelis rationibus fauentes: et hec qdem probãtes illa refellentes: Fuerũt etiã q cõuenire inter sese duos philosophos sũmo ingenio mixi sũt ostẽdere: ut apud gre os in pleriq; simplicius fecere: apud latinos facturum se pollicitus est Boetius: an impleuerit nesco. Nullum enĩ tale illius opus erare nostra uenit in lucem. Existimabãt itaq; auctorem huius libri: quo sibi gloriam apud posteros cõpararet: et doctrinam suã ingenium q; ostentaret: hoc idem fecisse: et uel consiliasse inter sese duorum philosophorum opiniones: uel alteri

[NUMBER 19]

WITH THE "PRAYER OF MANASSES" LEAFLET

20. BIBLIA GERMANICA. 533 *leaves* (the first a blank, and although shorter, believed to be genuine). *Should have* 534 *leaves. Printed in German in gothic type, double columns,* 58 *lines to the full page.* 74 *large woodcut capitals painted in colors, smaller woodcut capitals, Maiblumen and Lombards; numerous small capitals in red.* Very thick royal folio, full white contemporary blind-stamped pigskin over beveled wooden boards, engraved metal corners and center plaques with bosses, metal clasps and leather thongs; leather tabs defective, some marginal stains, corner torn from leaf 422 affecting one or two letters, tear in leaf 460 and a marginal corner restoration to leaf 462, one or two other minor defects. Augsburg [:Gunther Zainer, 1475-6]

A MAGNIFICENT COPY OF THIS EARLY GERMAN BIBLE despite the few defects. The margins are fine and large and each leaf measures 18 by 12¼ inches.

This is either the first or second illustrated Bible. We are uncertain whether this or the edition printed by Jodocus Pflanzmann, both undated, is the earlier.

The first leaf of text displays an illuminated side and top margin around the colored historiated initial. Between folios 186 and 187 is the long narrow leaf with text on one side only, displaying the "*Prayer of Manasses*" which was printed on thinner and smaller paper after the work was completed, and is often missing.

A marginal note beginning "*David macht disen psalm den kindern Israhel . . .*" was printed in the lower margin of the verso of the 258th leaf. It was omitted from the text.

The beautiful historiated capitals depict biblical scenes; the Maiblumen capitals are on black ground, in single or double frames that Zainer employed from 1473 to 1477; the black Lombards drawn elegantly and neatly were first used in this Bible.

This volume displays the stamp of "*P. Ottingen, Wallerstein'sche Bibliothek*".

Hain 3133; BMC II,323; GW 4298; Stillwell B561 lists 11 copies.

THE EDITIO PRINCEPS OF THE BIBLE IN GREEK

21. BIBLE IN GREEK. Sacrae Scripturae Veteris, Novaeque Omnia. [The Old and the New Testaments, in Greek.] *Printed in greek type, double columns; title-page with title in Greek and Latin and large woodcut boxed Aldine anchor, printed in red; large woodcut floriated capitals and ornamental interlaced strapwork head-pieces at the beginning of each biblical book printed mostly in red and some in black; woodcut boxed Aldine anchor in blank on the verso of the last and otherwise blank leaf.* Folio, full nineteenth century Dutch binding of crimson straight-grain morocco, floral and Greek key borders on sides in gilt, gilt back, gilt edges, by J. FRODING of Amsterdam, with ticket.

Venetiis: in aedibus Aldi et Andreae Soceri, 1518

THE EDITIO PRINCEPS OF THE COMPLETE BIBLE IN GREEK, A BEAUTIFUL AND MONUMENTAL PRODUCTION OF THE ALDINE PRESS.

This printed version of the complete Bible in Greek, edited by Andreas Asolanus, father-in-law of Aldus Manutius, was preceded only by the version in Greek included in the Complutensian Polyglot, 1514-7. The present volume is considered the *editio princeps* of the Bible in Greek, as the publication of the Polyglot of Complutius was delayed by the death of Cardinal Ximenès until 1520, the date of Leo X's license. The blank leaves are not present.

Small armorial bookplate on inner front cover.

Capitulum V

baculo ad percutiendum:percussit vas mellis et fregit ipsum.et defluxit mel super ca/
putcius.

anc protuli parabolam vt de his que nescis:non loquaris Dicit enim.Non ex/
ulter, de die crastino.qz nesc, qd accidet hodie Et audiēs hec heremita siluit.z correct⁹ē.

¶ Adueniente autem tempore partus antedicte mulieris peperit filium pulcrum et d
lectabilem.super quo ambo gauisi sunt.Et consummatis diebus purgationis mulie

JOHANNES DE CAPUA'S LATIN TRANSLATION OF THE FAMOUS FABLES OF BIDPAI, ALSO KNOWN AS THE FABLES OF KALILA AND DIMINA

WITH ONE HUNDRED SIXTEEN SPIRITED WOODCUTS

22. BIDPAI. Directorium humanae vitae. 82 *leaves measuring* 11⅛ *by* 7½ *inches, gothic type,* 49-51 *long lines to the full page, capital spaces. With* 116 *fine narrative woodcuts almost half-page size illustrating the fables and a full-page frontispiece depicting the King of Persia, with crown and sceptre, seated on a gothic throne. Before him stands the translator presenting a bound volume.* Folio, old wooden boards backed with blind-stamped leather, two metal clasps; a few light stains.

[Strassburg: Johann Prüss, *circa* 1488-93]

Apparently there are two [or perhaps three] fifteenth century editions. Two of these are in the same type and almost identical but for slight variations in the setting-up. The present copy is the same cited by Hain *3311, indicating an *editio princeps.*

Present issue	*Other issue*
Title-page: three lines of large type, measuring 97mm. extreme width of first line. No full stop.	First line measuring 94mm.; cross-shaped full stop.
Sig. a(2) line 2: et verū/	*r* verum/
" a(3) " 21: dicit./	dictitur/
" a(4) " 2: cã-/	cam-/
" a(5) " 1: collect?/	collectis/
" a(6) " 3: bonor/	bono et/
" bl " last: dicit./	dicitur/
i4r *all type*	*with one woodcut*
i4v *both cuts*	" " "
k4r *all type*	" " "
k4v *both cuts*	" " "
n10 last line; parabola 4	parabolarū

The fables and cuts are of varying degrees of delicacy, and as Mr. Hodgkins puts it (in his "*Rariora*") "the quaintest are not usually the most tolerable by modern ideas of decorum".

Hain *4411; BMC I,125 [Parabolarū issue]; Stillwell J236 lists fourteen copies including both issues.

[See illustration on the preceding page]

A FIFTEENTH CENTURY INCUNABLE FEATURING A TITLE-PAGE DISPLAYING A WOODCUT PORTRAIT OF SAINT BRIDGET OF SWEDEN

23. BIRGITTA, SANCTE. Reuelationes Sancte Birgitte. *Woodcut title-page, full-page woodcut coats of arms on each side of following leaf,* 17 *full-page woodcuts freely adapted from the Lübeck edition, some of which are made up of small blocks, with type introduced. Besides the foregoing cuts there is a smaller one* [E5v] *of a scribe (now with eye-glasses) with type below. Printed in gothic type, double columns of* 57 *lines (table* 63 *lines), signatures. Spaces left with guide letters for initial letters.* 311 *leaves including leaf* 250, *a genuine blank, but lacking leaf* 312, *also a blank.* Folio, full early sixteenth century richly blind-stamped calf; rebacked and repaired. Nuremberg: Anton Koberger, September 21, 1500

[*Continued*

[NUMBER 23]

Number 23—*Concluded*]

SECOND LATIN EDITION. Although the date has often been read as "1521" it is clearly 1500. The Fairfax Murray Catalogue gives the following information: "The title-page has one line of type above a large cut of S. Birgitta giving the Rule of her order to male and female members: on verso, the Prologue. On recto, 2nd leaf, an armorial woodcut: 'Insignia Regie Maiestatis,' five shields (the Imperial Eagle, the Archduchy of Austria, Hungary, Burgundy, and the Tyrol), surrounded by the collar of the Golden Fleece. Verso: 'Arma strennui Militis Floriani rvaldauf [sic]. Waldauf 'professed a special veneration of St. Bridget and her order: he obtained the patronage of Maximilian for the work, and the royal arms are inserted together with his own, for that reason.' The three collars that appear here are, that of the Order of Temperance, that of the Swan, and another of S's which is apparently unidentified."

Hain 3205; BMC II,445; Schreiber 3504; Stillwell B619 lists seven copies.

[See illustration on the preceding page]

24. BLAKE, WILLIAM. Illustrations of The Book of Job. Invented & engraved by William Blake. *Decorated title-page and* 21 *plates designed and engraved by William Blake, on heavy paper.* Folio, half dark blue straight-grain morocco, leather label on front cover; light fox marks. [London, *vide infra*]

A VERY LARGE COPY OF BLAKE'S MOST WIDELY KNOWN PRODUCTION, each leaf measuring approximately 16⅛ by 10¾ inches. Each plate bears the imprint "London Published as the Act directs March 8, 1825 by William Blake . . ." except plate I, which is misdated March 8, 1828. All the plates are marked "Proof".

ONE OF THE FINEST AND MOST IMAGINATIVE SETS OF LINE ENGRAVINGS THAT HAS APPEARED SINCE DURER.

BIBLIA PAUPERUM, OR THE HISTORY OF THE OLD AND NEW TESTAMENT IN PICTURES

THIRTY-ONE PRICELESS LEAVES

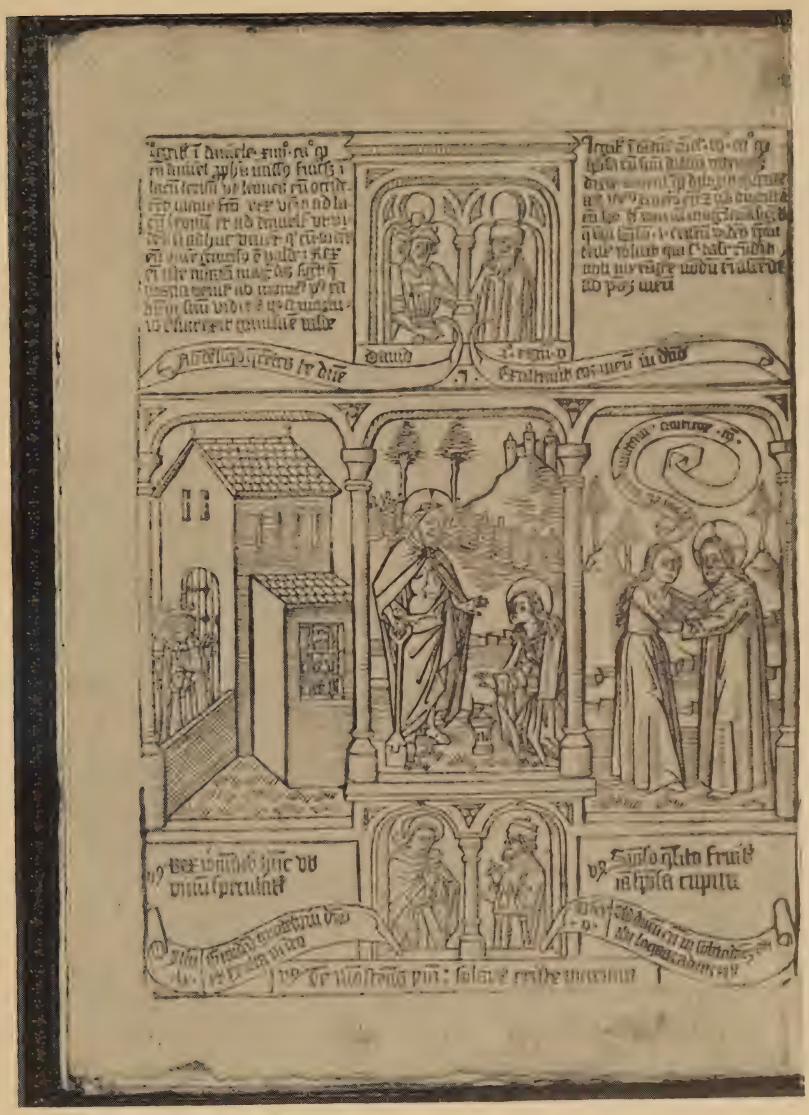
25. [BLOCK BOOK.] Biblia Pauperum. 31 *leaves with text and pictures printed in light sepia on one side of the leaf only, each leaf measuring approximately* 12⅜ *by* 8½ *inches.* Folio, full crimson nineteenth century straight-grain morocco, gilt borders on sides, binding stained; with about half a dozen inconsequential restorations. [The Netherlands, *circa* 1460]

A BOOK OF THE VERY GREATEST RARITY. These woodcut leaves are certainly the production of the Netherlands, displaying the influence of the School of Van Eyck. Upon scrutiny of the costumes and armor of this edition it becomes apparent that these cuts must have been executed about 1460. Each woodcut page is divided into five parts, three in the center, separated by pillars which support low arches, and one each at top and bottom, with window frames, the latter being surrounded by texts from the Bible. The woodcuts have been printed with the frotton, indicating that it is an early example of wood engraving AND IS EXCEEDINGLY FRESH AND CLEAR. Outlines of the pictures appear on the versos although the paper is quite strong.

The illustrations and texts were alike engraved on the same block of wood from which impressions were made, and also printed on one side of the leaf only, hence the name "Block Book".

The central panel depicts a scene in the life of Jesus, while on both sides are scenes from the Old Testament. These pictures present a series of sermons with texts to refresh the memory of the observer. To the less learned among the clergy, these pictures and texts proved of the greatest

[*Continued*



[NUMBER 25]

value. Its original authorship is variously ascribed to a monk named Wernher, celebrated as a poet and painter, who flourished in 1180, and also to St. Ansgarius, archbishop of Hamburg in the ninth century.

As an example of the morals pointed out by these pictures, a leaf chosen at random among this group displays a pictorial admonition against gluttony. In the center panel Jesus is pictured resisting the importunities of a devil who is offering Jesus food. On the left Esau is seen receiving a mess of pottage from Jacob. On the right are Adam and Eve standing by the tree in the Garden of Eden. Each is holding an apple.

The remarkable condition of these leaves is worthy of notice, considering the type of use to which block books have been put.

[See illustration on the preceding page]

WITH THE EXCESSIVELY RARE EXTRA "SUITE GALANTE" OF TWENTY-ONE PLATES BY GRAVELOT INSERTED COMPRISING A TITLE-PAGE AND TWENTY PROOFS BEFORE LETTERS

26. BOCCACCIO, GIOVANNI. Le Decameron de Jean Boccace. [Translated into French by Antoine Le Maçon.] *Pictorial title-page of different design in each volume, frontispiece portrait,* 110 *plates.* 110 *lettered head-pieces and* 96 *tail-pieces, engraved by various artists* after *Gravelot, Boucher, Cochin, and Eisen.* 5 vols., 8vo, full French contemporary crimson levant morocco, gilt fillets on sides, richly gilt backs with bright green lettering pieces, gilt edges. Londres [Paris], 1757-61

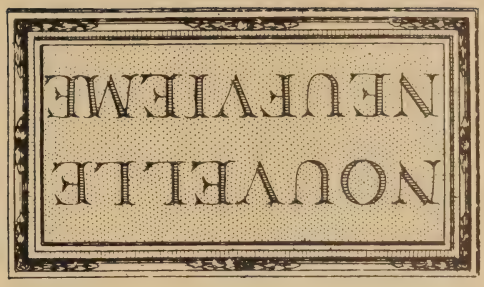
First edition in french with these plates. This edition is more sought for, according to Cohen, than the edition in Italian issued by the same publishers in 1757, in which most of these plates first appeared.

This set is extra-illustrated by the insertion of an excessively rare set of plates by Gravelot, called the "Suite Galante".

A large paper copy, initialed "M" at the end of vol. V.

This copy has the peculiarity of having the caption "Nouvelle Neufvième" in vol. V p. [201], inverted. This cataloguer has not noticed this before and it may be an early impression which upon being quickly detected was immediately rectified.

[See illustration]



Saladin en habit de marchand fut honoré & bien reçu en la maiſon de Meſſire Thorel. Il ſe fit un paſſage outre mer. Meſſire Thorel y alla & donna un terme à ſa femme de ſe remarier ; il fut pris & mené pour Fauconnier au Soudan, lequel le reconnoiſſant & ſe faiſant connoiſtre, lui fit beaucoup d'honneur. Meſſire Thorel devint malade, & par art magique fut porté en une nuit à Pavie, où il ſe trouva aux nopces qu'on faiſoit de ſa femme qui le reconnut, & s'en retourna avec lui en ſa maiſon.

Madame Philomene avoit déja mis fin à ſes paroles, & la grande reconnoiſſance dont avoit uſé Titus, avoit d'un chacun eſté fort louée, quand le Roi reſervant le dernier lieu à Dioneo, commença à parler ainſi : Sans aucune

WITH THE EXCESSIVELY RARE EXTRA "SUITE GALANTE" OF TWENTY-ONE PLATES BY GRAVELOT INSERTED ALL PROOFS BEFORE LETTERS

27. BOCCACCIO, GIOVANNI. Le Decameron de Jean Boccace. [Translated into French by Antoine Le Maçon.] *Pictorial title-page of different design in each volume, frontispiece portrait,* 110 *plates,* 110 *lettered head-pieces and* 96 *tail-pieces, engraved by various artists after Gravelot, Boucher, Cochin, and Eisen.* 5 vols., 8vo, full French contemporary crimson levant morocco, gilt fillets with corner fleurons on sides, richly gilt backs, with olive green lettering pieces, gilt edges; restoration to margins of plate to the tenth tale. Londres [Paris], 1757-61

FIRST EDITION IN FRENCH WITH THESE PLATES. This edition is more sought for, according to Cohen, than the edition in Italian issued by the same publishers in 1757, in which most of these plates first appeared.

This set is extra-illustrated by the insertion of an excessively rare set of plates by Gravelot, called the "Suite Galante". The title-page to this set is also a proof.

A LARGE PAPER COPY, initialed "M" at the end of vol. V. This copy has the caption "Nouvelle Neufvième" in vol. V, p [201] correctly printed.

28. BOILEAU-DESPREAUX, NICOLAS. Oeuvres. Avec des Eclaircissemens Historiques, donnez par Lui-Même. Nouvelle Edition. *Engravings by Bernard Picart.* 4 vols., 12mo, full crimson crushed levant, triple gilt fillet border on sides, richly gilt paneled backs, inner dentelle borders, gilt edges. A La Haye, 1722

A HANDSOMELY BOUND COPY of this charming edition.

29. BOSSUS, MATTHAEUS. De veris ac salutaribus animi gaudiis dialogus. 90 *leaves including the first and last which are genuine blanks and frequently missing. roman type,* 26 *long lines to the full page; recto of the third leaf displays a highly ornamental hand-painted border with various interlaced ornaments and enclosing a painted initial letter in blue, white and green; heading on fourth leaf enclosed in a hand-colored tablet.* Small 4to, full sixteenth century brown morocco, with gilt and blind decoration each cover differing. The front cover displays a medallion in relief depicting a gryphon rampant, metal bosses, remains of metal clasps; some wormholes, small elongated hole in last leaf of text, not affecting type, one or two other trifling defects. Florence: Francisco Buonaccorsi, 8 February, 1491

With additions by Angelus Politianus and Timotheus Veroensis. IN AN EXCEEDINGLY UNUSUAL AND INTERESTING SPECIMEN OF SIXTEENTH CENTURY BINDING suggestive of Canivari or Farnese attributions. Hain 3672; GW 4955; BMC VI,674; Stillwell B926 lists 8 copies.

[See illustration]

BOTHO, KONRAD. See CHRONIK DER SACHSEN.

[NUMBER 29]

THE EXTREMELY RARE FIRST FRENCH EDITION OF "THE SHIP OF FOOLS"

31. BRANDT, SEBASTIAN. La nef des folz du monde. *Woodcut title-page with same woodcut repeated on fol.* 115 *and* 115 *smaller woodcut illustrations.* 128 *leaves including the last leaf which is a genuine blank. Printed in double columns of* 42 *lines in lettres bâtardes.* Folio, full blue crushed levant morocco with highly ornamental gilt azured and blind borders on sides enclosing on each cover a panel reproducing the title woodcut in gold, richly gilt back, inner levant borders, gilt, gilt edges, by RIVIERE; a few minor exceedingly skilful restorations affecting the text in one or two instances.

Paris: [J. Lambert or F. Baligault for] J. Philippes Manstener & Marnef, 1497

FIRST FRENCH EDITION OF THE FAMOUS "STULTIFERA NAVIS". This was translated into verse by Pierre Riviere. The title-page depicts a large cut of boats loaded with fools. This is of great interest as it depicts varieties of perennial human folly being portrayed with much humor and also introducing evidences of the trades and occupations of the period. The last leaf displays an armorial stamp on each side.

Hain 3754; Proc. 8257; GW 5058; Stillwell B973 lists two copies.

[See illustration]

32. BRANDT, SEBASTIAN. Stultifera Nauis [Das Narrenschiff], [additions by Thomas Beccadelli]. *With* 117 *exceedingly interesting and entertaining woodcuts, roman type,* 30 *long lines to the full page.* 158 *roman numbered leaves* [should have 160], lacks two leaves CLVII and CLX [a blank]. Small 4to, old vellum; three leaves loose, binding broken, some marginal repairs, old writing on several pages, one or two other defects. Basel: Johann Bergmann, Kal. Aug. [1 August] 1497

Inserted between leaves CXLIIII and CXLV are four leaves unnumbered on the recto, but displaying the word "Folio" on the verso similar to the numbered leaves. The first page of this unnumbered group displays a woodcut of three archers and a ship, surmounted by the words "*De fatuis sagittariis*".

On recto of leaf LXXVII is a curious woodcut of the dissection of a human body. The leaves measure 7⅞ by 5⅝ inches.

Laid in are two letters concerning this book from the "Kommission für den Gesamtkatalog der Wiegendrucke".

Hain *3750; GW 5061; Stillwell B969 lists only four copies.

With the S. & G. Wandel bookplate.

33. BRANDT, SEBASTIAN. Stultifera Nauis [Das Narrenschiff], [additions by Thomas Beccadelli]. *With* 117 *exceedingly interesting and entertaining woodcuts, roman type,* 30 *long lines to the full page.* 164 *leaves* [*vide infra*]. 8vo, full old vellum; one or two very trifling defects.

Basel: Johann Bergmann, Kal. Martii [1 March] 1498

The leaves are numbered I to CLIX. Leaf [CLX] is a blank and genuine. Inserted between leaves numbered CXLIIII and CLXV are four unnumbered leaves, with the word "Folio" on each verso as on the versos of the numbered leaves.

On the recto of leaf LXXVII is a curious woodcut of a dissection of a human body. Each leaf measures 8⅝ by 6⅛ inches. The set-up of this edition differs from the preceding edition.

Hain 3751; GW 5062; Stillwell B970 lists fifteen copies.

¶ La nef des folz du monde

¶ Hommes mortelz qui desirez sçauoir
Comment on peut en ce monde bien viure
Et mal laisser: approchez venez veoir
Et visiter ce present ioieux liure
A tous estatz bonne doctrine il liure
Notant les maulx et vices des mondains
Venez y tous et ne faictes dedains
Dudit liure nomme des folz la nef
Si vous voulez vous en trouuerez maintz
Au pellican cheux geoffroy de marnef.

SAID TO BE THE FIRST ILLUSTRATED TRAVEL BOOK EVER PRINTED WITH FOLDING PANORAMIC VIEWS

34. BREIDENBACH, BERNHARD VON. Reise ins heilige Land. 164 *leaves, printed in handsome German gothic type,* 41-42 *long lines to the full-page, some headings in larger type, woodcut views and other illustrations, without signatures or foliation, blank spaces provided for initials, mostly supplied in red with other rubrications by a contemporary hand.* Folio, full original or contemporary brown morocco, richly blind-stamped on sides and back, metal ornamental corners and centers, plaques with bosses, metal hinges with leather thongs; several restorations to bindings, a few minor internal defects including some wormholes and repairs.

Mainz: Erhard Reuwich, 21 June, 1486

FIRST EDITION OF THE GERMAN VERSION printed four months after the first Latin edition, by the same printer with the same type and woodcuts. AN EXCEEDINGLY FINE, LARGE COPY, with the leaves measuring 12⅛ by 8¼ inches.

Of remarkable fifteenth century books with woodcuts, that of the Pilgrimage of Bernhard von Breydenbach, Dean of Mayence, is perhaps the most notable, BEING THE FIRST ILLUSTRATED BOOK OF TRAVEL EVER PRINTED, the folding panoramic views thus being the earliest to appear in this form. These woodcuts are the first authentic representations of the famous places depicted, such as the ports usually visited by pilgrims of the period when journeying from Venice to Jerusalem.

The binding is exceedingly interesting and is, in all probability, the original covering.

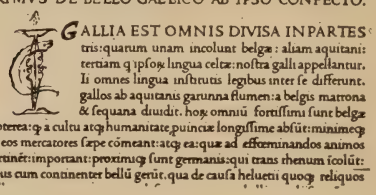
Hain *3959; BMC I,44; GW 5077; Stillwell, B1062 lists 6 copies.

[See illustration]

[NUMBER 31]

JOANNES MARCHANOVA ·VENETVS
.AR ET MEDICINAE . DOCT.
EXCELL.mus

CAII IVLII CAESARIS COMMENTARIORVM LIBER
PRIMVS DE BELLO GALLICO AB IPSO CONFECTO.



GALLIA EST OMNIS DIVISA IN PARTES
tris:quarum unam incolunt belgæ: aliam aquitani:
tertiam q ipsoꝝ lingua celtæ:nostra galli appellantur.
Ii omnes lingua institutis legibus inter se differunt.
gallos ab aquitanis garunna flumen:a belgis matrona
& sequana diuidit. horꝝ omniũ fortissimi sunt belgæ
ppterea:q a cultu atq; humanitate,pueincæ longissime absũt:minimeq;
ad eos mercatores sæpe cõmeant:atq; ea:quæ ad effeminandos animos
pertinẽt:important:proximiq; sunt germanis:qui trans rhenum ĩcolũt:
qbus cum continenter bellũ gerũt.qua de causa heluetii quoq; reliquos

[NUMBER 35]

35. CAESAR, CAIUS JULIUS. De Bello Gallico; De Bello Civili, etc. 146 *leaves* [should have 147, lacks the last blank leaf, although the first genuine blank leaf is present]. *Printed in Jenson's beautiful roman type,* 39 *long lines to the full page. With neither foliation, catchwords, nor signature marks.* Folio, eighteenth century fine red English morocco with gilt borders and corner ornaments on sides enclosing the ARMS OF THE EARL OF MALMESBURY in centers, handsomely gilt back, gilt edges.

Venice: Nicolaus Jenson, 1471

Second edition of this work and generally considered the finest product of this famous press. The beautiful type is displayed to best advantage on the pages of this book, which are better proportioned than those of his preceding impressions. There are thirty-nine lines to the full page, as in Cicero's *Epistolae* and in the *Eusebius,* but the lines are slightly longer in the Caesar; the perfect harmony of type, type-page and margin, as seen here, has never been surpassed by any printer.

THIS IS AN EXCEPTIONALLY BEAUTIFUL UNMUTILATED COPY, with each leaf measuring $12\frac{1}{16}$ by $8\frac{1}{2}$ inches.

On the verso of the first leaf [blank] is the following lettered inscription "*Ioannes Marchanova Venetus Ar et Medicinae Doct. Excell mus.*" This inscription is somewhat mysterious, since according to all accounts, Giov. Marcanova, the famous scholar and collector of ancient inscriptions, died in 1467, four years before this edition was printed. [*Vide:* Tiraboschi VI,I,cap.15; Mommsen in the introduction to various vols. of the Corpus Inscriptionum Lat; de Rossi in the Inscr. christ urbis Romae; also Dorez: "*La bibliothèque de Giov. Marcanova*", in Melanges G. B. de Rossi, 1892, p. 113]. Nevertheless the inscription in this volume is clearly genuine and written in a fifteenth century hand; possibly it indicates that this book was purchased originally from a fund bequeathed in commemoration of the great epigraphist.

With the Philip Lord Hardwicke bookplate.

Hain 4213; Pell. 3140; BMC V,169; GW 5864; Stillwell C14 lists 10 copies.

[See illustration]

36. CAESAR, CAIUS JULIUS. Commentariorum de Bello Gallico . . . *Aldine anchor on title-page, maps and woodcuts.* 12mo, full blue French levant morocco with artistic gilt borders on sides, gilt back; doublures of salmon-colored watered silk, gilt edges, by DEROME LE JEUNE, with his ticket. In a cloth slip case.

Venetiis: in Aedibus Aldi, et Andreae Soceri, 1519

With a portrait of Caesar inserted. This appears to be a mixture of the editions of 1513 and 1519. This was Renouard's copy. In the latter's bibliography we find: "On annonce de ce livre une édition de 1518; mais ces sortes d'exemplaires sont formés de feuilles des deux éditions de 1513 et 1519; c'est-a-dire, 264 feuillets de 1519, ayant à la fin la date de 1518, et ensuite l'index de Marliani sur 34 feuillets pris de l'édition de 1513, lesquels, n'ayant point de date à la fin, donnent aux exemplaires ainsi arrangés l'apparence d'une édition de 1518. J'en ai possédé un de cette sorte qu'un libraire de Paris (le vieux Milini) me vendit il y a bien des années; il me l'avait garanti comme une insigne rareté, je l'ai long-temps considéré comme tel, et peut-être le croyoit-il aussi lui-même."

37. CAORSIN, GULIELMUS. Obsidionis Rhodiae urbis descriptio [and other tracts by G. Caorsin]. 60 *leaves, gothic type,* 47-50 *long lines to the full page. Signature marks, but with neither foliation nor catchwords.* 36 FULL-PAGE WOODCUTS, *decorative initial letters and printer's device.* Folio, full contemporary white blind-stamped pigskin over wooden boards, ecclesiastical arms stamped in gilt on sides, pigskin thongs and metal clasps; old writing in some margins; very few wormholes.

Ulm: Johann Reger, 24 October, 1496

FIRST COLLECTED EDITION AND ONLY (?) EDITION WITH THESE INTERESTING WOODCUTS. On the verso of the first blank page is a full-page cut of Caorsin presenting his book to the Grand Master of Rhodes. The author's name is spelled Caonrsin or Caornsin throughout this volume. The following pertinent excerpts are from the Fairfax Murray Catalogue: ". . . The 36 full-page woodcuts (215 x 125 mm.) are remarkable for their bold design and unusual style and have been compared with those after Reuwich in the Breydenbach: there is very little doubt, however, that they are not even cut by the same hand, though one at least is adapted from that book. A few peculiarities of this designer may be pointed out as distinguishing him from the Breydenbach artist . . . there are several remarkable woodcut initials, white on black grounds . . ."

A SUPERB COPY with leaves measuring 11¾ by 8 inches.

Hain-C. *4369; Proc.2586; BMC II,542; GW 6003; Stillwell C101 lists 7 copies.

38. CARACCIOLUS, ROBERTUS, DE LICIO. Quadragesimale de poenitentia. 237 *leaves* [should have 240, lacks one leaf of text (the register) and two blank leaves], *gothic type, double columns,* 46 *lines to the full page. No foliation, signature marks nor catchwords. Each leaf measures* 11⅛ *by* 7¾ *inches. The first page of text is enclosed within an exceedingly ornamental Italian illuminated border in burnished gold and colors, with an historiated initial letter. Other initial letters in red and blue throughout.* Folio, full old, probably contemporary or a little later rose-colored leather over wooden boards, leather thongs and metal clasps; small square piece of paper covering a stamp in margin of first page, small tear in one leaf.

Naples: Mathias Moravus, 10 August, 1479

The border mentioned above displays numerous flowers, a stag and a unicorn restant, several plumaged birds, numerous flowers, an ass, and two winged putti upholding a wreath within which is the letter *P.* The initial letter displays the half-length figure of a Dominican friar reading a book. The foregoing is painted in burnished gold and colors.

The binding apparently was tinted a deep rose. Two leaves from old manuscripts were used as fly-leaves; the end-one displays music notes on four-line staves and is of this period.

Hain-R. 4435; BMC VI, 863; GW 6076; Stillwell C 163 lists 4 copies.

LA CARICATURE

39. CARICATURE (LA) MORALE, RELIGIEUSE, LITTERAIRE ET SCENIQUE. Journal fondé et dirigé par Ch. Philipon. 251 *parts illustrated with* 524 [530] *original lithographs in black and white and* IN COLORS *by H. Daumier* (86), *J. J. Grandville* (106), *Traviès* (52), *Decamps* (3) *and examples by other artists.* Ten volumes bound in 5, 4to, half brown levant morocco, Jansen style, gilt top, uncut, title leaves and tables bound in. Paris: Aubert, 1830-5

A VERY FINE SET OF THIS IMPORTANT PUBLICATION, FOR WHICH HONORÉ DAUMIER DREW SOME OF HIS MOST POWERFUL PORTRAITS AND POLITICAL CARTOONS.

According to Brivois, Vicaire and Carteret, the first 27 numbers are the reissue printed on strong paper. Plates 10 and 60 are in the VERY RARE COLORED STATE; 183 and 208 are printed on mounted China paper; 328/329, 386/387, 392/393 and 396/397 are in black and white; 46, 154, 155, 205, 211, 224, 244, 259, 291, 303, 318, 334, 336 and 453 are in the FIRST STATE.

As always, the title-page of the tenth volume is in facsimile. This collection does not contain the supplements issued at various time by the publisher Aubert.

At the end of the tenth volume will be found an additional colored lithograph unsigned but ascribed to *Traviès "Depart pour Lyon"* and four of the large lithographs published in *La Lithographie Mensuelle:*

No: 5. LA FENAISON by Grandville.
No: 1. ANALYSE DE LA PENSEE by Grandville and Raffet.
No: 2. SUR MON HONNEUR. . . . by Grandville
No: 4. LA GRANDE VENDANGE DU BUDJET by Grandville and F. [Forrest]

The last three plates are bound with the original broadsides.

40. CATALOGUE. A Selection of Books, Manuscripts, Engravings and Autograph Letters Remarkable for their Interest & Rarity. Being the Five Hundredth Catalogue issued by Maggs Bros. *Richly illustrated.* Folio, cloth and original wrappers. London, 1928

One of the most sought for of all Maggs Catalogues.

WITH TWO WOODCUTS BY ALBRECHT DURER

41. CELTES, CONRADUS. Qvatvor Libri Amorvm . . . *Decorative title-page with full-length woodcut on verso, folding view of Nuremberg and* 8 *full-page woodcuts.* 4to, full brown crushed levant morocco, with handsome designs on covers and back, tooled in blind, gilt edges; a few exceedingly small skilful restorations. [Norimberge (in aedibus Pirckheimerianis), 1502]

AN EXCEEDINGLY FINE COPY OF THIS EXCESSIVELY RARE AND MUCH SOUGHT FOR BOOK. With fine, large margins, each leaf measuring 9½ by 8⅝ inches.

The xylographic title-page is ornamented with garlands. The two beautiful woodcuts: Celtes kneeling before the Emperor Maximilian, which appears on the verso of the title-page and the woodcut "Philosophia" are by ALBRECHT DURER, the second displaying his monogram. The other woodcuts are probably by Wolf Traut.

COMPLETE COPIES ARE OF GREAT RARITY. This copy not only has the woodcut title-page, but also the folding view, the leaf of errata, and the last leaf displaying the woodcut of Daphne on the recto. With the Thomas Brooke bookplate.

[See illustration]

PHILO
SOPHIA
MINERVA
ATHANASIA
MERCURIUS
HERCULES
PHILO
SOPHIA

[NUMBER 41]

THE FAMOUS MUSICAL MAGNUM OPUS OF CERONE

42. CERONE, DE BERGAMO, PEDRO. El Melopeo y Maestro. Tractado de musica theorica y pratica: en que se pone por extenso lo que uno para hazerse perfecto Musico ha menester saber. *With musical notations, engraved portrait of the author,* etc. Thick small folio, full deep rose crushed levant morocco, triple gilt fillet border on sides, richly gilt paneled back, inner gilt dentelle borders, gilt edges. In a cloth case. Naples: Juan Bautista Gargano, y Lucrecio Nucci, 1613

650

COMPLETE COPIES SUCH AS THIS ARE OF GREAT RARITY. The *Melopeo* was considered the finest musical encyclopaedia of its age and one that contained the most facts. It is sought after to this day by collectors of books on music and it is considered a cornerstone of a musical collection.

The reason for the rarity of this book is explained by Brunet, in the Supplement. The book came from the press in Naples and the edition was placed aboard a boat sailing for Cartagena. The boat was ill-fated for it sank with its entire cargo. A few copies, however, had been left behind in Naples. Cerone was a priest born in Bergamo in the year 1566 where he studied music. He later became a singer at the Cathedral of Oristano in Sardinia and from thence went to Spain in 1592. He entered the service of Philip II as chaplain, holding this office during the reign of Philip III. He then went to Naples and there published the above work.

It is said of this work that it was composed in Madrid, the author's intention being to have the work sold only in Spain, although he himself was an Italian.

With the James E. Matthew bookplate.

Palau, II, 138.

IN A FINE CONTEMPORARY FRENCH MOROCCO BINDING BY DEROME LE JEUNE

43. CERVANTES SAAVEDRA, MIGUEL DE. El Ingenioso Hidalgo Don Quixote de la Mancha. Nueva Edicion Corregida por la Real Academia Española. 4 *pictorial title-pages* (*two of which are repetitions*), 1 *folding map, portrait of Cervantes,* 31 *plates,* 25 *head-pieces,* 20 *tail-pieces, and* 13 *ornamental capitals, designed by Antonio Carnicero, Joseph del Castillo, Bernardo Barranco, Joseph Brunete, Geronimo Gil, and Gregorio Ferro, and engraved by various artists.* 4 vols., large 4to, full polished green levant morocco, triple gilt fillets on sides with corner rosettes, gilt backs, gilt edges, by DEROME LE JEUNE, with his ticket, dated 1785. Each vol. in a morocco-edged board case. Madrid: Joaquin Ibarra, 1780

750

A BEAUTIFUL EDITION RENOWNED FOR ITS ELEGANT TYPOGRAPHY, ITS FINE ILLUSTRATIONS AND FOR ITS TEXTUAL VALUE. This is not only the handsomest edition of Cervantes, but it also has the most authentic text. The engravings were designed by the most famous Spanish artists of the time. They have been used in many subsequent editions, forming the basis of nearly all later designs for Don Quixote, however it is in this edition that the beauty of design and delicacy of execution are preserved in all their freshness. See Ashbee's "*Iconography of Don Quixote*" London, 1895 for a lengthy description of these important engravings. This edition also has a life of Cervantes and an analysis of the work by Vincente de Los Rios.

44. CHAMPIER, SYMPHORIEN. Le recueil ou croniques des hystoires des royaulmes daustrasie, ou france orientale dite a present lorrayne De hierusalem, de Cicile. Et de la duche de bar. Ensemble des sainctz contes et euesques de toulx contenant sept liures tant en latin que en francoys . . . 109 *leaves* [should have 110, lacks last blank], *French and gothic types,* 41 *and* 48 *long lines to the full page.* WITH 32 REMARKABLE WOODCUTS. Small folio, full citron levant morocco, gilt fillet borders on sides, gilt back, gilt edges, by BAUZONNET-PURGOLD.

Lyons: Pour Vincent de Portunaire, 1510

This is a re-issue of the first edition without Le Maire's epistle at the end and with a colophon displaying the words ". . . *nouuellement imprimé a lyon sur le rosne & acheue le xi iour de iuillet lan de grace mil cinq cens & dix. Pour Vincent de portunaris de trinc libraire demourant au dict lyon en la rue merciere*". There are said to be copies with "*Venundantur apud nanceium* . . ." substituted for "*Uenūdantur . . . apud Lugdunum*" at foot of title-page and were in consequence erroneously thought to have been printed at Nancy, but the indication is evident that some copies were merely sold there. This copy displays the Lugdunum imprint. Van Praet (Bib. du Roi, V.p. 100) records a copy on vellum with this variation.

IN THE ORIGINAL PARTS

45. CHANTS ET CHANSONS POPULAIRES DE LA FRANCE. *Illustrated by engraved music,* 3 *frontispieces and* 386 *engravings after Daubigny, Meissonier, Trimolet, Stendhal, Staal, Boilly, de Beaumont, and others.* 84 parts, royal 8vo, ORIGINAL WRAPPERS, UNCUT, with the three original illustrated paper covers. In three morocco-edged slip cases with half green straight-grain gilt morocco inner folders.

Paris: H. L. Delloye, 1843

FIRST EDITION, first issue of all but twenty of the eighty-four parts (i.e. Parts 1, 4, 10, 24, 28, 36, 37, 38, 42, 47, 51, 53, 56, 61, 73, 80 and 82 which are in the second state). THE THREE GENERAL WRAPPERS ARE IN THE FIRST STATE.

Four plates in parts 15 and 18 are in two states: Proof before, and with, letters. [Chollet: *Simples remarques sur le premier tirage des Chants et Chansons Populaires de la France,* 1909].

"*Admirable publication imprimée sur papier vélin fort, une des plus belles du* XIXe *Siècle, elle est très estimée à juste titre et peut-être comparée aux beaux livres illustrés du* XVIIIe *Siècle*". (Carteret: *Tresor du Bibliophile*).

EXTREMELY RARE IN THE ORIGINAL PARTS. Apparently only three copies have been offered at public sale in the last thirty years.

AN EXCESSIVELY RARE INCUNABLE WITH THE COLOPHON PAGE PRINTED IN RED — A SUPERB COPY

WITH HUNDREDS OF FASCINATING WOODCUTS

47. CHRONIK DER SACHSEN. 284 *leaves, gothic type. With hundreds of magnificent woodcuts. Numerous large gothic printed capitals. Text in German. Each leaf measures* 11 1/16 *by* 8⅛ *inches.* Thick folio, full old, probably original or contemporary wooden boards, half white blind-stamped pigskin, old metal clasps and later leather thongs. Mainz: Peter Schœffer, 6 March, 1492

A MAGNIFICENT WOODCUT CHRONICLE ascribed by the Gesamtkatalog to Konrad Botho. This so-called "*Sachsenchronik*" is a world chronicle, but deals particularly with the history of Saxony. Each page displays one or several woodcuts depicting views of towns, personages, coats of arms or historical scenes. Included among the pictures of towns are Asche, Cologne and Braunschweig. THERE IS ALSO A VIEW OF FRANKFORT-AM-MAIN WHICH IS BELIEVED TO BE THE EARLIEST KNOWN VIEW. (Simon "Eine Frankfurter Staedteansicht von 1492" in Altfrankfurt III, p. 60).

Many of these interesting woodcuts display the initial *B*. These belong to the "Hausbuchmeister" school and are attributed to Martin Hess, a follower of Dürer or by the former's father, Hans Hess who flourished in Frankfurt toward the close of the fifteenth century. [*Vide* Simon III, 62.]

The printer, Peter Schoeffer, was one of Germany's earliest printers, and was an associate of Gutenberg and Fust. He died early in the sixteenth century, probably about 1502.

It is interesting to observe that in the colophon Mayence is mentioned as the birthplace of printing. With an armorial bookplate and a book label "Ad Bibliothecum Capituli ruralis Stiesenhosen" on the verso of the title-page.

Hain *4990; BMC I, 37; GW 4963; Stillwell C441 lists 10 copies.

[See illustration]

CHRYSOSTOMUS. See JOANNES CHRYSOSTOMUS.

48. CICERO. M. Tvllii Ciceronis de Oratore ad Qvintvm Fratrem Dialogi tres, Iacobi Locoici Strebaei Rhemensis copiosis et numquam antea excusis commentariis illustrati. *Title within a woodcut border.* Folio, old middle eighteenth century black morocco, with triple gilt fillet border on sides enclosing the ARMS OF COUNT DE HOYM stamped in gold in the center of each cover, paneled back with the Count's crowned crest repeated six times; doublures of citron levant with a richly gilt wide dentelle border, marbled paper end-leaves, gilt edges, by PADELOUP LE JEUNE, with his ticket on title-page. In a morocco-edged, cloth slip case.

Parisiis: ex Officina Michaelis Vascosani, 1540

A SUPERB COPY OF THIS EDITION IN AN EXCEEDINGLY FINE SPECIMEN OF BINDING BY PADELOUP. With the Robert Hoe bookplate.

Franckefort·

Lse godde ome hulppe dede dat he weder quam by syne volck· He tock wedder to den sassen vnde vornagde se von deme festeken dat se gebuwet hadden dat se heten sassenhusen· Vnde buweden vppe de ander syde des waters eyne feste do de sassen stonden vnde repen· fanckevort franckvort· Na den worden asse de sassen repen den francken to speyge· so letten de francken dat den Sassen to speyge franckvort heyten Also dat dar van nu is geworde eyne grotte kopstadt· vnde het noch hude in den dach Franckvort· Vnd dat ander vppe de ander syde des waters dat het ock noch Sassenhusen· Vnde synt twey stede Vnd se scheydet dat water de Mone·

[NUMBER 47]

THE ROBERT HOE COPY
WITH HIS BOOKPLATE AND SIGNATURE

49. CICERO, MARCUS TULLIUS. Epistolae ad M. Brutum, T. Pomponium Atticum, &c. [Edited by Joannes Andreae, Bishop of Aleria.] 199 *leaves* [should have 200, the last leaf, a blank, is not present]. *Printed in roman type with* 38 *long lines to the full page. Large and small red and blue initial letters painted in. Highly decorative Italian illuminated border on recto of second leaf in burnished gold and colors. With neither foliation, catchwords nor signatures.* Folio, full red crushed French levant morocco, gilt fillet border on sides, richly gilt paneled back, inner gilt dentelle borders, gilt edges, by TRAUTZ-BAUZONNET; skilful restorations to corner of first leaf not affecting text. In a morocco-edged, cloth case.

Rome: Conradus Sweynheym and Arnoldus Pannartz, not after 30 August, 1470

A SUPERB COPY OF AN EXCEEDINGLY RARE BOOK. With fine, large margins, each leaf measuring 12¾ by 8⅞ inches. With the Robert Hoe bookplate and signature.

Hain *5213; Proc. 3311; BMC IV, 9; GW 6858; Stillwell C449 lists 4 copies.

[See illustration]

Butbrocia sublevef. decretúq; Consulú qd ii secundú Butbrotios fecerút: cú & lege &. S.C. statuédi prátem haberét: des operá: ut Plancus noster q̃ primum confirmet: et probet. Hoc te uehe/menter mi Cupienni etiam atq; etiam rogo. Vale.

M. Tul. Cicero. L. Planco. pr. de sig. S. p. d.

IGnosce mihi qd cú átea accuratissíe de Butbrotius ad te scrip/serim: ea de re sepius scribá. Nó mehercule mi Pláce facio qd parú cófido aut liberalitati tue aut nostre amicitie: sed cú tanta res agat Attici nostri: núc uero etiá existimatio ut id qd pbauit Cos. nobis testibus et obsignatoribus q & decretis & respósis cesaris interfueramus uideat obtíere potuisse pserti cú tota potestas eius rei tua sit ut ea que Coss. decreuerunt scdm Cesaris decreta & re/spósa nó dicá cóprobes: sed studiose libéter q; comprobes. id mihi sic erit gratú: ut nulla res gratior eę possit. Et si iá sperabá cum has litteras accepisses: fore ut ea que supioribus litteris a te petisse/mus: ipetrata essét: tñ nó faciá finé rogádi: quoad nobis nútiatú erit: te id fecisse. qd magna cú spe expectamus. deiñ enim cófido fore ut alio genere litterarum utamur. tibiq; p tuo súmo beneficio gratias agamus. qd si acciderit: uelí sic existimes: nó tibi tá Atticú cuius permagna res agitur: q̃ me qui non minus laboro: q̃ ille: obligatum fore. Vale.

M. Tul. Cicero Capitoni. S. p. d.

NOn dubito qn mirere atq; etiá stomachere qd tecú de eadé re agá sepius. Hoís familiarissimi & mihi omibus rebus có/iunctissimi pmagna res agitur Attici. cognoui ego tua studia in amicos. etiá i te amicorú. multú potes nos apud Plancú iuuare. noui humanitatē tuá. scio q̃ sis amicis iucundus. nemo nos in hac causa plus iuuare potest q̃ tu: et resista ē firma: ut debet eē. q..á Coss. de cósilii sētētia decreuerút cú & lege &. S.C. cognoscerēt tñ omia posita putamus i Planci tui liberalitate: quē qdem arbi/tramur cú officii tui & Reip. cá decretú Coss. cóprobaturú. tú libēter nostra causa eē facturú. Adiuuabis igité mi Capito qd ut facias te uehemēter etiá atq; etiá rogo. Vale.

Impressú Rome opus In domo Petri & Frácisci de Maxís. iuxta campú Flore. psidentibus magistris Córado Sueynheym & Ar/noldo panartz. Anno dominici natalis. M. cccc. lxx. S. d. n. dñi Pauli. II. Veneti Pont. Max. anno. vi. Vrbe & ecclesia florēte

1450

50. [COLONNA, FRANCESCO.] Hypnerotomachia Poliphili. 234 *leaves, roman type,* 34 *long lines to the full page. With signatures and catchwords but no foliation. Fine ornamental woodcut initial letters and magnificent woodcut illustrations, including some full-page specimens.* Small folio, middle eighteenth century red morocco, with a handsome gilt dentelle border on sides, richly gilt paneled back; marbled end-papers, gilt edges, in the manner of, and probably by, PADELOUP; a few skilful restorations and some light fox marks. In a cloth case.

[Venice: Aldus Manutius, December, 1499]

A FINE COPY OF THE EDITIO PRINCEPS OF THE GREATEST ITALIAN WOODCUT BOOK, beautifully printed in Roman, Greek and Hebrew type. With fine impressions of the magnificent woodcuts, mostly half or full-page, of exquisite design and ENTIRELY UNCOLORED, attributed to Carpaccio, Botticelli, and other famous artists. The Priapus woodcut is unmutilated which is rarely the case, and with numerous graceful ornamental initials. THIS COPY HAS THE LEAF OF ERRATA.

"The 'Poliphilus', the only illustrated book by Aldus, the most famous Italian printer, has long been celebrated as 'the most beautiful of all illustrated books'. This is not because its illustrations are the most beautiful pictures to be found in printed books, for they are far indeed from being that, but because among early Italian picture books its illustrations are most completely subjected to, and assimilated in color and line by the type and the type page. It is as though a book of verse were to be spoken of as the most beautiful of all poetry books because the printed lines of verse made a lovely formal pattern. A learned romance, containing pictures, lists, and descriptions of antiquities and works of art, this book may be regarded as the first, though not the last, imaginative museum catalogue and guide."

Colonna, being an ecclesiastic, did not wish to be associated with a book dealing with a subject so mundane as that of Love; at the same time he was not unwilling that posterity should come to know its true author. In order to achieve this double object he resorted to a curious device; he so arranged the text that the initial letters of the chapters, when put together, formed the following sentence; POLIAM FRATER FRANCISCUS COLUMNA PERAMAVIT—that is "Brother Francesco Colonna greatly loved Polia". In due course posterity discovered the secret.

For a reference to Polia *vide* following lot.

There are variations in the extant copies of this book. Mr. Philip Hofer in "Variant Copies of the 1499 Poliphilus" makes comparisons between the Grenville Kane copy and regular copies.

The copy here described shows the following variations from Mr Kane's copy which Mr Hofer believes is of prior issue:

This copy has the word "*Sanequam*" (second title, a_1, recto line 5) with slight evidence of erasure, AM has been added later (typesetting not straight) printed blacker, the roughened paper catching the ink. This copy has the catchwords "*piu oltra*" on a_8, verso; the Kane copy has no catchword. This copy has 28 lines, 6½ words on last line of b_1 recto; the Kane copy has 28 lines and 1½ words in last line. This copy has catchword "*Ritorniamo*" at foot of b_1 verso; the Kane copy has no catchword. This copy has the Hebrew inscription in smaller type on b_8 recto; the Kane has it in larger type. This copy has the lower woodcut on the outer half of the page (u_4 recto); the Kane copy has the lower as well as the upper woodcut on the inner half of page. This copy has the ornamental woodcut capital A on C_3 recto; the Kane copy has a small guide letter.

There are several other variations recorded by Mr Hofer with several illustrations.

Hain *5501; Proc. 5574; GW 7223; BMC V, 561; Stillwell, C, 699.

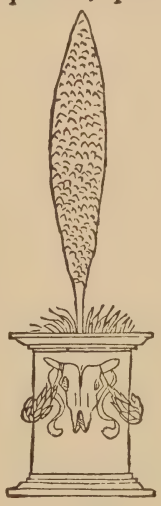
This copy has fine, large margins, each leaf measuring 11-13/16 by 7½ inches.

[See illustration]

te dil circulo, che era superiore, subigeua allaltra fascia, & cusi mo lũa, mo laltra alternantise inferna & superna. Et q̃sta quadratura secunda, nel suo angulo se inannulaua occupando da angulo ad angulo semp̃ alternatam̃te seruãdo lo liniamento fasciale, mo supernate, mo infernate, alla regulatione degli nodi.

Gli primi ãnuli se ampliauano dẽtro al secũdo quadrato, facẽdo una circinãte rotundatione per la capacitate di esso quadrato. Daposcia se causaua unaltro quadrato æquidistante dal secundo, quãto esso secundo dal primo. et q̃sto similm̃te il suo angulo se incirculaua, uerso langulo dil secũdo, sopra la linea diagonia, intricantise, cum la rotundatione, scandendo & subigendo. Dentro questo nouissimo quadrato rhõbeaua una figura. Gli anguli dillaquale cum stricti uoluti innodulauano il mediano dilla fascia di lultimo interno quadrangulo.

Nel spatio triãgulare tra il rhõbo & lo intersticio quadrato, sopra le linee diagonie, ad ĩplem̃to era uno libero circulo, Dẽtro il rhõbo era uno circulo p la capacitate dilla figura rhõbea disnodato. In medio dilquale circulo, era una octophylla rosa. Nel cẽtro dillaq̃le era constituita una inane ara, rotũdata di petra di flauo numidico cũ tre capitale ossature di boue, tra luna & laltra di temerario exscalpto pãdauano fasciculi di fronde & fructi, nel medio turgescẽti, cũ uagabondi lori circa gli capi ligando innodati, & cingiendo gli fasciculi, cũ eximio liniam̃to, al socco & allabaco cũ bellissima sima, & altri ornati de corabõdi. Fora dillaquale ara nasceua una sauina, in forma compacta cupressina, stipata la apertione di lara di multiplici cherophile.



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51. [COLONNA, FRANCESCO.] Hypnerotomachie ou Discours du songe de Poliphile, deduisant cómme Amour le combat a l'occasion de Polia. *Woodcut border, ornamental initial letters, and numerous beautiful illustrations throughout the book.* Folio, full crimson crushed French levant morocco with a triple gilt border with corner ornaments enclosing the arms of the Bibliothèque Mello within a wreath in centers, richly gilt back, inner gilt dentelle borders, gilt edges, by PETIT; two or three trifling restorations. In a morocco-edged cloth slip case.

Paris: pour Jaques Keruer, 1546

FIRST EDITION IN FRENCH. A TALL, SUPERB COPY measuring 13⅜ by 8-8/9 inches. The Fairfax Murray Catalogue gives the following information: "Dedicated by Jan Martin to 'Le Conte de Nantheuil le Haudouyn, Messire Henry de Lenoncourt, Cheualier de l'Ordre, Gouuerneur de Vallois, & Capitaine de Cinquante hommes d'armes". Brunet (Manuel IV, 779), says: "*Jean Martin ne fut que l'éditeur de ce livre, mais il n'a point nommé le traducteur, qui était chevalier de malte. Selon M. Cicognara, Catalogo* No. 615, *ce serait le cardinal de Lenoncour. . . .*"

"The name of the author is found only by the large initial letters beginning each chapter: these read from the beginning of the book to the end, give: POLIAM FRATER FRANCISCVS COLVMNA PERAMAVIT. This Polia is supposed to be Lucretia Lelio, daughter of a lawyer at Treviso, at which place the work was finished, May 1, 1467. The book sets forth in the shape of an allegory, Colonna's passion for Polia. The interest, however, lies in the beautiful and numerous woodcuts with which the narrative is adorned, introducing mythological subjects, amatory emblems, symbols of reproduction and fertility, more or less veiled, inclusive of those purely phallic which usually are found mutilated but in this copy are perfect. There are several architectural subjects of much beauty. These illustrations are freely adapted from the original Italian designs, it is supposed by J. Goujon or J. Cousin, and number about 180 . . . Remarkable woodcut title with satyrs and amorini, goats' heads, tortoises, fruit, &c. are introduced in symbolical agreement with the subject of the book . . ." With the Alphons Dürr bookplate.

52. [COLONNA, FRANCESCO.] Hypnerotomachie ou Discours du songe de Poliphile, deduisant comme Amour le combat à l'occasion de Polia. . . . *Woodcut border as in the* 1546 *edition* [*vide supra*], *woodcut initial letters and numerous beautiful illustrations throughout the book.* Folio, full green crushed levant morocco, artistically tooled in gold and blind, gilt edges, by RIVIERE; one or two very skilful small restorations.

Paris: pour Jaques Kerver, 1561

Third edition of the French version similar to the 1546 first French edition [*vide* preceding lot], with all the same cuts. On the verso of the title-page is a note by Jacobus Gohorius giving the name of the author. With the John L. Pennefather bookplate.

53. COMMINES, PHILIPPE DE. Cronique & histoire composée par Philippe de Commines . . . Nouuellement reueue & corrigée. Thick 18mo, full crimson morocco, richly gilt back, gilt edges; a few small and very trifling defects.

Paris: Estienne Denise, 1556

54. COMTESSE DE PROVENCE'S COPY. Mémoires Historiques, critiques, et Anecdotes des Reines et Régentes de France. Vols. III-VI only. 4 vols., 12mo, full contemporary crimson morocco, with gilt fillet borders enclosing the arms of MARIE-JOSEPHINE LOUISE DE SAVOIE, COMTESSE DE PROVENCE in the centers, gilt edges.

Amsterdam, 1776

The countess was the second daughter of Victor-Amédée III, king of Sardinia, and the wife of Louis XVIII. With an armorial bookplate in each volume.

THE EXCESSIVELY RARE EDITIO PRINCEPS OF CORTES' FAMOUS THIRD LETTER ON MEXICO

IN AN EXTREMELY INTERESTING SPANISH OR PORTUGUESE CONTEMPORARY BINDING

55. CORTES, FERNANDO. Carta tercera de relaciō: embiada por Fernādo Cortes capitan y justicia mayor del yucatan llamado la nueua españa del mar oceano: al muy alto y potentissimo cesar y iuictissimo señor dō Carlos emperador semper augusto y rey de españa nuestro señor: delas coasas sucedidas y muy dignas de admiracion enla conquista y recuperacion dela muy grande y marauillosa ciudad de Temixtitan . . . *Woodcut portrait of Charles V on title-page. Gothic type.* 30 *leaves,* 48 *long lines to the full page.* Folio, full Spanish or Portuguese contemporary morocco with interesting blind-stamped borders depicting portrait medallions in centers and in the blind-stamped borders themselves, with bird and other motives apparent; tear skilfully repaired in ninth leaf, some minor binding defects.

Seville: Jacob Cronberger, March 30, 1523

A MAGNIFICENT COPY OF THE EXCESSIVELY RARE FIRST EDITION OF CORTES' THIRD LETTER, GIVING AN ACCOUNT OF AFFAIRS IN MEXICO FROM OCTOBER 30, 1520 to MAY 15, 1522.

After the City of Mexico had been captured for the first time by Cortès, he had to return to the coast and meet a Spanish army under the command of Narvaez. This army had been sent by the Spanish Minister Velasquez to compel him to renounce his command. Cortès routed this army and upon his return to Mexico City found that a revolt had been instigated by the Mexicans while he was away.

[*Continued*

Number 55—*Concluded*]

The Spaniards put Montezuma to death but the Mexicans chose a new Emperor. Though the Spaniards were temporarily driven back, an overwhelming victory on the plains of Otumba on the seventh of July, 1520, decided the fate of Mexico. It took considerable time to subdue the neighboring provinces, and then after a long and stubborn defence, Mexico City was retaken on August 13, 1521. This letter of Cortès contains an account of these latter successes, which were entirely owing to his genius, valor, and profound, but unscrupulous policy. The admiration of his countrymen was considerably excited by this account and the extent of his conquests and the ability he had displayed, effaced the censure which he had incurred by the irregularity of his operations; and public opinion having declared in his favor, Charles V, disregarding the pretensions of Velasquez, appointed him Governor and Captain-General of Mexico. At the same time he conferred upon Cortès the valley of Guascaca, which was erected into a marquisate, with a considerable revenue.

The title-page reads as follows in translation: "Third letter sent by Fernando Cortes, Captain and Chief Justice of Yucatan, called New Spain of the Oceanic Sea, to the most high and mighty Caesar and invincible Lord Don Carlos, Emperor ever August, and King of Spain our Lord, concerning the things which have happened and are worthy of admiration in the conquest and recovery of the very great and wondrous city of Temixtitan; and of the other provinces subject which had revolted. In which city and said provinces the said Captain and Spaniards obtained great and signal victories worthy of perpetual remembrance; besides which it is related how [Cortès] discovered the South Sea and innumerable other provinces abounding in gold mines, pearls, and various kinds of precious stones and a notice to the effect that there are spices".

[See illustration]

56. DANTE. Le Terze Rime di Dante [verso title:] Lo'nferno, e'l Pvrgatorio, e'l Paradiso di Dante Alighieri. 16mo, full crimson levant morocco, triple gilt fillet border on sides, richly gilt back, inner gilt dentelle borders, gilt edges, by DURU. In a cloth slip case. [Venice: Aldus, 1502]

THE FIRST ALDINE EDITION OF DANTE, and the first of any to be set up in portable size, all the early ones having been in folio. This copy has 243 leaves, should have 244, lacks the last leaf which displays the Aldine anchor, although the blank 1_2 is present.

57. DANTE. La Comedia di Dante Aligieri con la nova espositione di Alessandro Vellutello. *With* 87 *woodcut illustrations.* Thick 8vo, full early seventeenth century brown morocco with interesting gilt and blind-tooled borders and ornaments on sides with the letters of Dante's name appearing in centers, gilt painted and gauffered edges. Vinegia: Francesco Marcolini, 1544

THE FIRST EDITION WITH VELLUTELLO'S COMMENT. In the printing of this edition, Purgatorio ii. 64-66 were omitted through an oversight which was discovered shortly after the sale of the copies had begun. The publisher then caused the three lines to be added by means of hand-printing, and as the 63rd line came at the bottom of the page, he was able to do this without other fault than having one column three lines too long. The above is one of the corrected copies; those without the corrections are extremely rare.

DIALOGUS CREATURARUM MORALISATUS. See NICOLAUS BERGAMENUS.

¶ Carta tercera de relaciõ: embiada por Fernã do cortes capitan y justicia mayor del yucatan llamado la nueua españa del mar oceano: al muy alto y potentissimo cesar y inuictissimo señor dõ Carlos emperador semper augusto y rey de españa nuestro señor: de las cosas succedidas y muy dignas de admiracion en la conquista y recuperacion de la muy grande y marauillosa ciudad de Temixtitan: y de las otras prouincias a ella subjetas que se rebelaron. En la qual ciudad y dichas prouincias el dicho capitan y españoles consiguieron grandes y señaladas victorias dignas de perpetua memoria. Assimesmo haze relacion como hã descubierto el mar del Sur: y otras muchas y grãdes prouincias muy ricas de minas de oro: y perlas: y piedras preciosas: y aun tienen noticia que ay especeria.

[NUMBER 55]

58. DURER, ALBRECHT. The Life of the Virgin. *The complete set of* 20 *woodcuts.* Each signed in the block with the monogram AD. Set in sunken mounts, hinged and bound. Large folio, full brown crushed levant morocco, blind and gilt tooled border with Dürer's monogram repeated in each corner and in the back strip panels, gilt edges, by RIVIERE & SON. [1506-11]

A fine set of beautiful impressions with various watermarks as follows:

The Virgin Seated on a Crescent. B., 76. Without the text below the cut, and Latin text on the back. No watermark. All the following are without text on the back.
Joachim Rejected by the High Priest. B., 77. Without the text on the back. Watermark: Fleur de lis and crown.
The Angel Appearing to Joachim. B., 78. Watermark: Fleur de lis.
Joachim and Ann under the Golden Gate. B., 79. Watermark: none.
The Nativity of the Virgin. B., 80. Watermark: Fleur de lis and crown.
The Presentation of the Virgin in the Temple. B., 81. Watermark: Fleur de lis and crown.
The Marriage of the Virgin. B., 82. Watermark: the high crown.
The Annunciation. B., 83. Watermark: Fleur de lis and crown.
The Visitation. B., 84. Watermark: Fleur de lis and crown.
The Nativity. B., 85. Watermark: Fleur de lis and crown.
The Circumcision of Christ. B., 86. Watermark: Fleur de lis and crown.
The Adoration of the Magi. B., 87. Watermark: Fleur de lis and crown.
The Presentation in the Temple. B., 88. Watermark: Fleur de lis and crown.
The Flight to Egypt. B., 89. Watermark: Fleur de lis and crown.
The Rest during the Flight to Egypt. B., 90. Watermark: a pair of scales.
Christ among the Doctors. B., 91. Watermark: Fleur de lis and crown.
Christ taking leave of His mother. B., 92. Watermark: none.
The Death of the Virgin. B., 93. Watermark: Fleur de lis and crown.
The Assumption of the Virgin. B., 94. Watermark: Fleur de lis and crown.
The Adoration of the Virgin. B., 95. Watermark: Fleur de lis and crown.

[See illustration]

59. DURER, ALBRECHT. The Apocalypse of St. John. *Title and* 15 *woodcuts forming the complete set.* Set in sunken mounts, hinged and bound in folio full brown crushed levant morocco, gilt and blind-tooled borders with the Dürer monogram in each corner and repeated in the back strip panels, gilt edges by RIVIERE & SONS. [1511]

Bartsch numbers 60 to 75. Each plate bears the Latin text on the back, with the exception of the last which is without text. Some have the watermark of the castle.

[NUMBER 58]

60. DURER, ALBRECHT. Hierin sind begrissen vier bücher von menschlicher Proportion durch Albrechten Dürer von Nürenberg erfunden und beschriben zu nutz allen denen so zu diser kunst lieb tragen. *With numerous outline woodcuts and diagrams in the text and Dürer's monogram* AD *on title-page.* Small folio, full old, probably contemporary, blind-stamped calf, metal clasps; last leaf extended at inner hinge, some wormholes, one or two other very trifling defects.

Nuremberg: Jeronymum Formschneider, 1528

FIRST EDITION. This book on human proportions was first published after Dürer's death and contains an elegy by his friend Pirckheimer. According to Heller: "These proportions are the most extensive work Dürer composed and, according to the manuscript in Dresden, it is said to have been his first work, which already had been completed in 1523, but was not issued before his death".

61. EPITOME GESTORVM LVIII. Regvm Franciae a Pharamondo . . . Epitome des Gestes des cinquante huict roys de France depuis Pharamond iusques au present trés Chrestien Françoys de Valoys. *Copperplate portraits in oval medallions.* Small 4to, original limp vellum: name on title-page.

A Lyon: Par Balthazar Arnoullet, 1546

AN ALMOST PRISTINE COPY OF A RARE AND CURIOUS WORK. An edition of the *Epitome,* Lyon 1540 in folio is cited by *le Nouveau Lelong,* no. 15714, but Brunet believes that it is confused with another work. With an armorial bookplate.

62. ERKLARUNG. Erklärung der zwölf Artikel des christlichen Glaubens. *Printed in gothic type on* 162 *leaves,* 35 *long lines to the full page. With* 12 *fine full-page woodcuts and* 12 *large ornamental woodcut initials. With signature marks, but with neither foliation nor catchwords.* Small folio, full contemporary blind-stamped calf over wooden boards, metal clasps. Ulm: Conrad Dinckmut, 21 August, 1485

FIRST TYPOGRAPHICAL EDITION OF THIS EXTREMELY RARE AND FAMOUS GERMAN BOOK. Hain, 6667 quotes an edition of 1483, not mentioned by other bibliographers. We believe this to be erroneous and probably identical with the present edition.

The woodcuts display more artistic skill than is usual for books of this period. They are very spirited in treatment. Weil in "*Der Ulmer Holzschnitt*" calls the artist "*Mester der Glaubensartikel*" who was influenced by Johann von Armsheim.

The first cut is a single block, while the others are composed of two or three blocks. A woodcut precedes each "*Artickel*".

The margins are fine and large and the leaves measure 10½ by 7½ inches. The illustrations and initial letters are colored, apparently by a contemporary hand.

Hain *6668; Pr. 2566; BMC II,534; Stillwell E77 lists 4 copies.

[See illustration]

[NUMBER 62]

63. FENELON, FRANCOIS DE SALIGNAC DE LA MOTHE. Les Aventures de Télémaque, Fils d'Ulysse. *Portrait by Hubert after Vivien, frontispiece by Le Mire after Cochin and 6 plates by St. Aubin, De Launay, and others after Cochin.* 2 vols., 8vo, full contemporary green morocco with ornamental red leather borders on sides, gilt tooled, richly gilt backs with red leather lettering pieces; doublures and end-leaves of red watered silk, gilt edges. Paris: De L'Imprimerie de Monseur, 1790

170

A SPLENDID EDITION on *grand papier vélin d'Essone.* EXTRA-ILLUSTRATED by the insertion of a series of 24 plates by Marillier. The leaves measure 9 by 5⅝ inches.

64. FOURNIER, PIERRE S. Manuel Typographique, utile aux gens de lettres, & à ceux qui exercent les differenties parties de l'Art de l'Imprimerie. *Plates.* 2 vols., small 8vo, full contemporary calf, leather labels; gilt edges; hinges of one vol. cracked, and corners slightly rubbed. Paris, 1764-6

80

FIRST EDITION OF FOURNIER'S FAMOUS WORK ON TYPOGRAPHY. Pasted to the inner side of each front cover is a small library label.

FRIDOLIN, STEPHAN. See STEPHAN, PATER.

65. GAFURIUS, FRANCHINUS. Practica Mvsice Franchini Gafori Lavdensis. *Woodcut title-page, printed capitals at beginning of dedication and of each book, spaces with guide letters, woodcut borders at beginning of each book. Diagrams and numerous woodcut musical examples.* 111 *leaves* [should have 112, but the last leaf, a blank, is missing]. *Roman type,* 38 *long lines to the full page.* Small folio, full early sixteenth century Italian brown morocco, with an ornamental gilt border and gilt center ornament on sides; restoration to lower blank margin of last leaf.

Milan: Guillermus Le Signerre, 30 September, 1496

EDITIO PRINCEPS OF THIS INTERESTING FIFTEENTH CENTURY BOOK OF MUSIC. The title-page displays a woodcut illustrating the different measures and Muses and signs of the Zodiac to which they were appropriated. The first page of each of the four books is surrounded by a woodcut border: that to books i and iii, displaying in the foot-piece a representation of boys and a master singing at a lectern. Two men hold a shield and Gaforius lectures; that to books ii and iv, some fine floral patterns, two cupids holding a wreathed shield and roundels representing Orpheus, Arion and Amphion.

Guillermus Le Signerre of Rouen is known to have printed eleven incunabula at Milan for five different publishers. Franchinus Gaforus (or Gafurius), was born near Lodi in 1451; he was organist of Milan cathedral 1483-1522, and was one of the earliest authors of the modern theory of music.

This work was printed by Le Signerre, for Johannes Petrus de Lomatio.

Hain 7407; BMC VI, 789; Proc. 6067; Stillwell G3, lists nine copies.

66. GAFURIUS, FRANCHINUS. Theorica musicae. 115 *leaves* [should have 116 leaves, lacks the last blank although the genuine blank fifth leaf is present]. *Printed in roman type, 26 long lines to the full page. Several woodcuts, spaces left for initial letters. No foliation, catchwords or signature marks.* 8vo, full crimson levant morocco, gilt and blind-tooled, gilt edges, by BEDFORD. In a cloth slip case.

Naples: Francesco di Dino, 8 October, 1480

EDITIO PRINCEPS OF A SCARCE BOOK. Re Franchinus Gafurius *vide* note to preceding lot.

Hain 7404; Proc. 6721; BMC VI, 867; Stillwell G5 lists two copies.

ONE OF THE FOREMOST MUSICAL COLLECTIONS PRINTED IN THE SIXTEENTH CENTURY AND A WORK OF OUTSTANDING RARITY

67. GIOVANELLI, PIETRO. Novi Thesauri Mvsici. . . .*Fine woodcut borders and historiated initials.* 6 vols., small 4to, limp vellum, gilt edges; lower margin of last leaf of last volume cut away, some wormholes, tear in one title-leaf repaired, and a few other very minor internal defects. Venetius: Apud Antonius Gardanus, 1568

A SUPERB COPY OF THIS EXCEEDINGLY RARE WORK. The volumes are gilt lettered as follows on tops of backstrips: "Cantus; Altus; Bassus; Quintus; Sextus; and Tenor." Among the contents are compositions of church music for four, five, six, seven, or eight voices by forty different composers including the most famous names among musicians of the sixteenth century.

Each volume has the magnificent woodcut portrait of Emperor Francis I by Donat Hübschmann, signed with his monogram and three splendid heraldic woodcuts by the same artist. The large woodcut arms of Pietro Giovanelli also appear in each volume. The historiated initial letters are also of great interest.

With the armorial bookplate of Barone Ferdinando de Girardi.

THE EDITIO PRINCEPS OF GLUCK'S "ALCESTE"

68. GLUCK, CHRISTOPH WILLIBALD. Alceste. Tragedia messa in Musica . . . Folio, full vellum. Vienna: Giovanni Tomaso de Trattnern, 1769

THE VERY RARE FIRST EDITION OF THE SCORE OF THIS FAMOUS OPERA BY GLUCK, which was dedicated to the Archduke Pietro Leopoldo, Grand Duke of Tuscany, and was produced at Vienna, December 16, 1767, for the first time.

"Gluck has the rare merit", wrote Grove, "of showing in his Alceste . . . that he was both composer and critic, and could not only imagine but produce an opera in which all is consecutive, where the music faithfully interprets each situation, and the interest arises from the perfect adaptation of the ensemble of the music to the whole of the drama". The composer's celebrated manifesto on the reform of opera appears in the dedicatory letter to the Archduke Leopold. Comprises five preliminary leaves, leaves of text paginated 1-233. The leaves measure 14¾ by 10¾ inches.

PRINTED ENTIRELY ON VELLUM. EMBELLISHED WITH FOUR MINIATURES IN THE MOST REMARKABLE STATE OF PRESERVATION AND IN AN UNUSUAL BINDING

69. GREGORIUS IX. Decretals. [With a Commentary.] *Printed in Latin on* 283 *leaves* [should have 305 leaves], *two to four columns,* 81 *lines of commentary, gothic type.* WITH FOUR BEAUTIFUL MINIATURES IN FRESH AND BRILLIANT COLORS, ONE WITH A BORDER OF BURNISHED GOLD AND COLORS, *numerous other illuminations, decorations, grotesque faces, and initial letters painted in red and blue. Head-lines rubricated.* Thick imp. folio, full contemporary, or somewhat later, blind-stamped binding with decorative metal corners and center plaques with bosses, large metal clasps with later leather thongs; wormholes in binding, skilful restorations to binding, a few minor internal restorations affecting some text, one or two other trifling defects.

Mainz: Peter Schoeffer, November 23, 1473

A BEAUTIFULLY PRINTED VOLUME GIVING THE APPEARANCE OF A FIFTEENTH CENTURY ILLUMINATED MANUSCRIPT. It is unfortunate that this excessively rare volume lacks a few leaves, as this copy is of unusual interest.

First, the binding is a fine specimen with designed borders of differing patterns. The center panel on the obverse cover depicts a seated ecclesiastic with a papal crown; a cock (phoenix bird?) is depicted upon a shield. Conventional floral sprays fill up the background of this panel. The reverse panel is simpler in treatment.

THE MINIATURES ARE IN ALMOST PERFECT STATE OF PRESERVATION AND GIVE THE APPEARANCE OF BEING CONTEMPORARY INSTEAD OF ALMOST FIVE HUNDRED YEARS OLD. There are five miniatures in the copy in the British Museum, and those miniatures differ from the four that appear in this copy.

The present miniatures are as follows:

Miniature to the second book: A doctor, in green-lined red cope over a blue mantel, hands a glass containing medicine to a youth. The rubricated heading reads: "*Liber Se'dus de mediciis*". Measures 2½ by 2$\frac{7}{16}$ inches. In a green border. Below is an illuminated initial letter with floral decorations in colors extending into the margins and enhanced with large dots of burnished gold and a heron-like bird surmounting a fleuron.

Miniature to the third book: Probably the interior of a chapel. A view of a city through a framed window at left. Figure of a man clad in red vestments. Measures 2½ by 2¼ inches. Below is an illuminated initial letter. Marginal decorations in burnished gold and colors with a bird and grotesque animal surmounting one floral ornament. The first section is a decree of the Council of Mainz forbidding the presence of the laity in the sanctuary during Mass.

Miniature to the fourth book: A priest in white vestments marrying a youth in green doublet and red hose to a woman in a blue cloak over a red dress. THE BORDER IS IN BRILLIANT BURNISHED GOLD WITH POINTILLE CIRCLETS. Floral marginal ornamentation in burnished gold and colors. Measures 2⅝ by 2¼ inches.

The first section refers to a conflict of the marriage laws between France and Saxony.

The miniature to the fifth book depicts a Pope seated upon a bench with his staff. He is clad in a green cope over lavender vestments. A city appears in the background. Measures 2¾ by 2⅜ inches. Under it is the rubricated caption to the text. "*De accusationibus inquisitionibus et denuntiationibus.*" Highly decorative floral ornamentation in margins in colors and burnished gold. A figure of a man is impaled upon the stem of one of the ornaments.

Throughout the text there are many curious grotesque faces. Some show mirth and merriment, others sorrow, others are grimacing and querulous, while others are pensive. A variety of emotions is displayed upon these deftly drawn faces.

Hain C.*7999; Proc. 103; BMC I,30; Stillwell G407 lists only one vellum copy as being in America. That copy is in the Pierpont Morgan Library.

[See illustration]

[NUMBER 69]

70. HELDENBUCH. Das Helden Buch mit Synen Figuren. 214 *leaves including the last which is a genuine blank.* WITH 229 SPIRITED GERMAN WOODCUTS *including two full-page specimens. Printed in gothic letter, double columns,* 44 *lines to the full page.* Small folio, full polished mottled calf with gilt fillets on sides and azured corner ornaments, gilt paneled backs with similar ornaments and two light brown lettering pieces, gilt edges, by BEDFORD.

[Colophon:] Hie endet sich der heldebuch mit syne Register, unnd hat gedruckt Heinrich Gran burger zu Hagenaw in dem koste des wysen und fursichtige her Hausen Knoblauch druckerher zu straszburg. Anno M.d.ix. jar uff sapstag nach Assumptionis [1509]

AN EXCEEDINGLY FINE COPY, AND OF GREAT RARITY IN SUCH SUPERB STATE. Panzer supposed this to be the first edition of this book; but it has since been shown that the earliest edition was printed without place or date, about 1477, and that a second appeared at Augsburg in 1491.

The original blank leaf M_6 frequently missing, is present in this copy.

With the Henry Huth bookplate.

HERBAL. See HORTUS SANITATIS.

71. HIERONYMUS. Vita e epistole, etc. [Translated into Italian by Matteo de Ferrara.] *Roman type, double columns,* 48 *lines and headline.* 274 *leaves, each leaf measuring* 12⅝ *by* 8⅝ *inches. Numerous splendid woodcuts, and woodcut borders.* Folio, nineteenth century red straight-grain morocco, double gilt fillet border on sides. Ferrara: Laurentius de Rubeis, de Valentia, 12 October, 1497

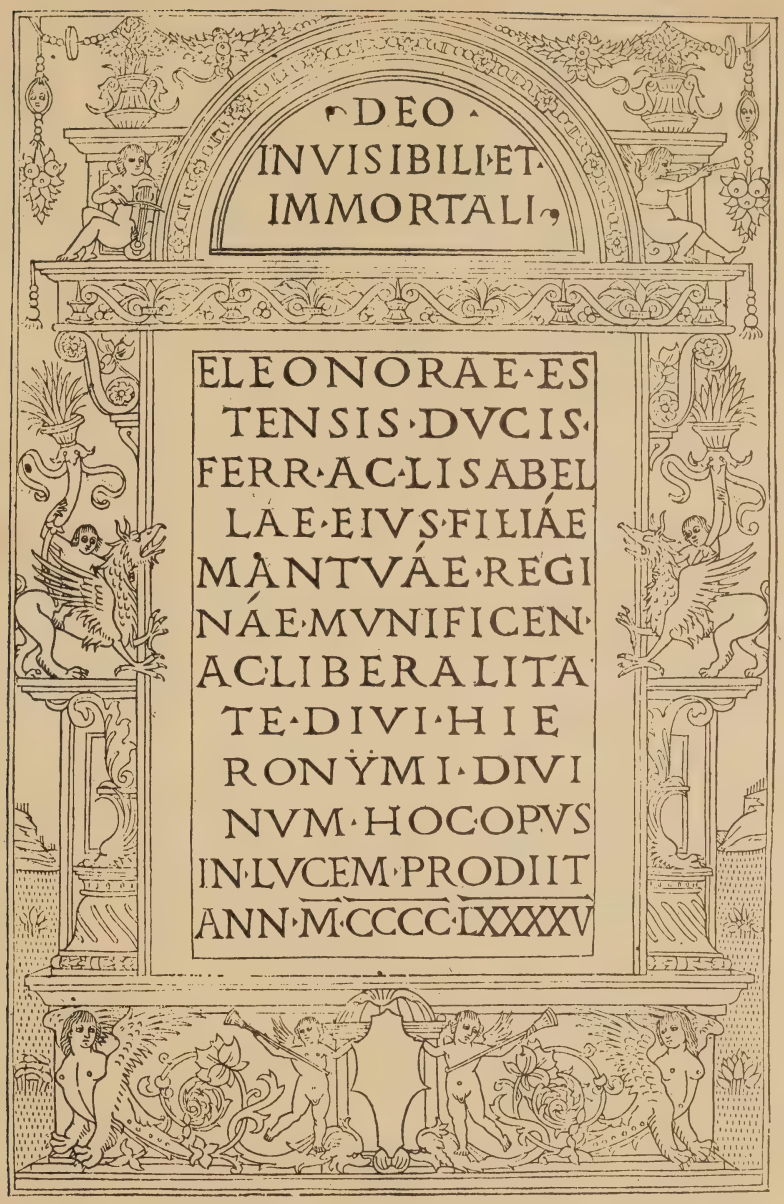
THIS HANDSOME VOLUME CONTAINS THE MOST ATTRACTIVE OF ALL FERRARESE ILLUSTRATIONS. Hind, in his "History of Woodcut" says: "Their author is evidently inspired by the 'Popular Designer' at Venice, in particular by the cuts in his *Vitas Patrum* of 1491 and *Legenda Aurea* of 1494. They are small column cuts of similar form and dimensions, and in the same outline style. They have a certain roundness in linear character which distinguishes them from the Venetian designer, and a characteristic emphasis of the black pupil of the eye which adds to their vivacity of expression. The artist is a most conscious humorist in the wonderful variety of facial expression he gives to St. Jerome's lion, offering its naïve comment on the various episodes of the saint's life. As illustrations of contemporary custom, the woodcuts in the last section of the book, dealing with the rules of monastic life, are particularly interesting".

Pollard, Perrins Catalogue, no. 124 (with reprod.) "The book is divided into three parts by three frontispieces or half-titles, cut on wood and enclosed in ornamental borders, the pages of text facing these being also in borders and bearing a double woodcut and large capital. At the end of part II is an upright cut of S. Jerome and his lion in a pretty border".

This copy is a variant displaying instead of the woodcut of St. Jerome on the verso of the second title [5b], the following lettering: "Eleonora es/ tensis Dvcis/ Ferr ac Lisabel/ Lae Eivs Filiae/ Martva Regi/ Nae Mvnificen/ acliberalita/ te Divi Hie/ ronymi divi/ nvm Hoc opvs/ in Lvcem Prodiit/ Ann MCCCCLXXXXV"

Hain 8566; BMC VI, 614; Stillwell H165 lists 15 copies.

[See illustration]


DEO
INVISIBILI·ET·
IMMORTALI
ELEONORAE·ES
TENSIS·DVCIS·
FERR·AC·LISABEL
LAE·EIVS·FILIÁE
MANTVÁE·REGI
NÁE·MVNIFICEN·
AC·LIBERALITA
TE·DIVI·HIE
RONYMI·DIVI
NVM·HOC·OPVS
IN·LVCEM·PRODIIT
ANN·M·CCCC·LXXXXV

[NUMBER 71]

72. HOLBEIN, HANS. Historiarum ueteris Instrvmenti Icones ad uiuum expressae . . . *Copperplate portrait of Holbein by Wenceslaus Hollar and* 92 *woodcuts by Hans Holbein.* Lvgdvni: Svb Scvto Coloniensi, 1538 ❖ Les Simulachres & Historiees Faces de la Mort, autant Elegammēt pourtraictes, que artificiellement imaginées. 41 *woodcuts by Hans Holbein.* A Lyon: Soubz l'escu de Coloigne, 1538. Together 2 vols., small 4to, uniformly bound in full scored fawn calf, gilt fillets on sides with scroll borders in blind, gilt edges; some light fox marks. In a cloth case.

THE RARE FIRST EDITIONS. The first work displays a name and date on the title-page as follows: "Sebastiani Signiari, Anno 1541". Old notes in Latin tipped to front fly-leaves. Signatures: A-M_4 in fours including the last leaf which displays the colophon on the recto. The second work displays a written sentence on the title-page. Signatures A-N_4 in fours. Small leather label in each volume displaying monogram *S.D.*

73. HOLBEIN, HANS. Portraits of Illustrious Personages of the Court of Henry VIII. Engraved in Imitation of the Original Drawings of Hans Holbein . . . with Biographical and Historical Memoirs by Edmund Lodge. 84 COLORED *plates;* a few slightly foxed. 4to, full red morocco, gilt back, gilt border on sides, gilt edges; slightly rubbed. London, 1812

Fine impressions of the portraits, including the portraits of Holbein and his wife, also the two miniatures of Henry and Charles Brandon. With the Frederick Cass bookplate.

AN EXCESSIVELY RARE BOOK OF HOURS PRINTED ON VELLUM — USE OF ROME

74. HORAE B. M. V. [SIMON VOSTRE.] On title-page: Ces presentes heures a lusaige de Romme furent ache/uees xvii iour de Auriel. Lan. M.CCCC, iiii.xx.et/xvii pour Simon Vostre Libraire demourāt a la rue neu/ue a lenseigne sainct Jehan leuangeliste. *Device of Philippe Pigouchet above the foregoing title. Cut of the anatomical man displaying stellar influences upon Man's anatomy. Historiated compartmental borders displaying biblical subjects, the Passion, martyrdoms, etc.; the Dance of Death; grotesques, etc. Printed in gothic characters,* 26 *lines to the full page.* Small 8vo, full modern brown levant morocco with an exceedingly interesting series of blind-stamped designs on covers, gilt lettered and blind-tooled paneled back, gilt edges. In a cloth slip case.

Paris: Philippe Pigouchet for Simon Vostre, 1497

A BEAUTIFUL COPY ON VELLUM WITH ALL THE WOODCUTS LEFT UNCOLORED. There are ninety-six leaves, each leaf measuring 6¾ by 4¼ inches. The signatures are a-m_8 in eights. The volume is embellished by a large number of initial letters and finials painted in red and blue and heightened with liquid gold. The series of cuts displays architectural borders.

[See illustration]

Les presentes heures a lusaige de Romme furent achevees le.p vii.iour de Auril.Lan.M.CCCC.iiii.xx.et p vii.pour Simon Vostre Libraire demourãt a la rue neuue a lenseigne sainct Jehan leuangeliste.

rr a.i.

[NUMBER 74]

250

75. HORAE B. M. V. [THIELMAN KERVER.] USE OF ROME. [At end:] Ces presentes heures a lusage de Rōme furent acheuees le xxii iour/ de Juing Lan mil cinq cens et six/ par Thielman keruer imprimeur et/ libraire . . . Paris/ demourāt a lenseigne du Gril en la/ rue Saint Jaques a Paris. *Thielman Kerver's unicorn device on title-page, figure of the anatomical man, and* 18 *full-page cuts, as well as historiated borders surrounding text. Numerous large and small initial letters throughout painted in red or blue and heightened with gold.* 124 *leaves of vellum, gothic type,* 22 *long lines to the full page.* 8vo, late sixteenth or early seventeenth century morocco with an interesting blind-stamped pattern of repeated fleurs de lis on covers, metal clasps.

Paris: Thielman Kerver, 1506

PRINTED ON VELLUM WITH ALL THE WOODCUTS LEFT UNCOLORED. Initial letters and finials painted in gold over blue and red backgrounds. FINE, CRISP IMPRESSIONS OF THE WOODCUTS. THE LARGE SUBJECTS PRESENT MANY UNUSUAL FEATURES. The full-page illustrations present the following subjects: the Martyrdom of St. John; the Kiss of Judas; the Tree of Jesse; the Annunciation; the Visitation; the Nativity; the Announcement to the Shepherds; the Adoration of the Magi; the Circumcision; the Flight into Egypt; the Coronation of the Virgin; King David and Bathsheba; Christ Preaching (?); the Crucifixion; Pentecost; the Holy Trinity; Christ with the instruments of the Passion; and the Blessed Virgin with her emblems.

Written on the back end-leaf is the following: "*Dono D. Cimeroli Mercatoris Nuremb. ad Bibl. S. Coucis Werdeae.* 1784."

150

76. HORAE B. M. V. [G. HARDOUYN.] USE OF ROME. [At end:] Hore beate Marie Virgi/nis secundum usum Romanum explici/ unt feciliciter/ Parisius/ Impresse p. Egydiū har/douyn Cōmorātem in cō/finio Pō/ tis nostre domi/ ne ante tēplum diui/ Dionysii de carcere: ad/ intersigniū Rose deauree. *Numerous small miniatures* COLORED BY HAND IN LIQUID GOLD AND COLORS. *Initial letters throughout painted in red and blue and heightened with gold, other similar decoration.* 80 *leaves of vellum, each leaf measuring* 6⅝ *by* 2⅝ *inches.* Narrow small 8vo, early seventeenth century Italian calf, with heavy gilt stamped design on sides enclosing a Madonna and Child in gilt in centers, gilt back, gilt edges.

Paris: Egydium Hardouyn, *circa* 1515

PRINTED ON VELLUM. Almanach for 1515-1530. The cataloguer is not certain about the completeness of this copy. The signatures are A-C_8 in eights; $D_{,7}$ leaves; $E_{,6}$ leaves; $F_{,8}$ leaves; $G_{,7}$ leaves; $H_{,8}$ leaves, $K_{,8}$ leaves, and $L_{,4}$ leaves.

OF THE GREATEST RARITY IN THIS SIZE — PRINTED ON VELLUM

77. HORAE B. M. V. [SIMON VOSTRE.] USE OF TOUL. [On title-page:] Ces presentes heures a lusaige de Tou [*sic*] toutes/ au long sans req'rir: auec les figures r signes de lapso/. calipse: la vie de thobie r de iudic, les accidēs de lhō/ me, le triumphe de cesar, les miracles nostre dame:/ ont este faictes a Paris pour Symō Uostre libraire/ demourāt en la rue neufue a lēseigne. s. iehā leuāgel'./ *Simon Vostre's device on the title-page, cut of the anatomical man and* TWENTY-ONE LARGE CUTS, *numerous small cuts and initial letters* ALL BRILLIANTLY COLORED BY HAND. *Many of the historiated borders are similarly colored. Small initial letters in red and blue heightened with gold throughout the volume. Printed in French type,* 29-30 *long lines to the full page,* 100 *leaves of vellum, each leaf measuring* 8 11/16 *by* 5½ *inches.* 8vo, full early eighteenth century mottled calf, marbled end-papers.

Paris: for Simon Vostre, *circa* 1515

A SUPERB COPY PRINTED ON VELLUM. ALL THE LARGE CUTS AND MOST OF THE OTHER ILLUSTRATIONS HAVE BEEN ILLUMINATED IN COLORS AND LIQUID GOLD. Of the Toul *Heures* of this date Lacombe (274) records only the smaller size edition of 90 leaves. Brunet, V, 1596, no. 103 apparently knew of only one example — that sold in 1837 and 1843. The title-page with Vostre's device above six lines of type is in second state. On verso the almanac for 1515-1530.

PRINTED ON VELLUM — USE OF ROME

78. HORAE B. M. V. [GERMAIN HARDOUYN.] Title-page: Hore in laude gloriosissime Virginis Ma/rie secundum usum Romanum totaliter ad/ longū sine require: cū multis suffragiis et/ orationibus de nouo additis. Impresse Pa/risius per Germanum hardouyn biblio/pole [*sic*] Jurati [*sic*] commorantem inter duas Ja/nuas Palatii ad intersignium diue mar/garete. *Germain Hardouyn's device of a tree between two cherubim holding a shield, cut of the anatomical man and* 15 *large and several smaller cuts, ornamental borders, initial letters,* ALL PAINTED IN COLORS AND LIQUID GOLD. 104 *leaves, gothic type,* 26 *long lines to the full page, each leaf measuring* 6⅝ *by* 4¼ *inches.* 8vo, full early nineteenth century red morocco, with a richly gilt floreated border on sides, richly gilt back; doublures and end-leaves of light blue watered silk, gilt edges. In a cloth slip case. Paris: Germain Hardouyn, *circa* 1532

A BEAUTIFUL COPY PRINTED ON FINE VELLUM WITH ALL THE ILLUSTRATIONS AND DECORATIONS COLORED BY HAND. The large illustrations are as follows: St. John on the Isle of Patmos; a group of figures, one with a nimbus about to strike a figure lying upon the ground, with a sword [Lucifer being cast out of Heaven?]; the Creation of Eve; the Annunciation; the Visitation; the Nativity; the Announcement to the Shepherds; the Adoration of the Magi; the Circumcision; the Flight into Egypt; the Coronation of the Virgin; the Crucifixion; Pentecost; the Virgin in Glory; Bathsheba; Job (?); and the Trinity.

The signatures are: a-n_8 in eights.

PLANTIN HOURS ON VELLUM

IN AN INTERESTING BINDING A LA FANFARE MOSAIQUE

79. HORAE B. M. V. Horae Beatissimae Virginis Mariae. Ad Usvm Romanvm Repvrgatissimae. *Illuminated border on title-page in liquid gold displaying flowers including a pansy and a carnation, also displays two brightly plumaged birds in a nest with their young, two strawberries, leaves, center panel also painted in colors,* SEVENTEEN FULL-PAGE PLATES, *numerous historiated and other initial letters also* PAINTED IN BRILLIANT COLORS. Rubricated text. Thick 8vo, contemporary morocco with various colored morocco inlays, richly gilt in outline, fleurons and floral sprays in gilt, similarly inlaid and tooled back, gilt edges; restored outer joints somewhat weak. In a full green morocco solander case.

Antwerpiae: Ex Officina Christophori Plantini, 1570

A VERY BEAUTIFUL VOLUME from the points of view of binding, printing and illustration. The miniatures in this handsomely decorated book are as follows: St. John writing the Gospels on the Island of Patmos; St. Luke, the Evangelist; St. Matthew; St. Mark; The Annunciation; the Visitation; The Kiss of Judas; Pentecost; The Nativity; The Circumcision; The Crucifixion; The Flight to Egypt; The Death of the Virgin; King David Praying; The Raising of Lazarus; and The Resurrection. All these miniatures have been brilliantly colored.

The historiated colored miniatures are extremely interesting and resemble small paintings.

THE BINDING IS A BEAUTIFUL SPECIMEN OF *Fanfare mosaïque.* With an armorial bookplate.

[See illustration]

80. HORATIUS FLACCUS, QUINTUS. Opera cum quibusdam annotationibus [of Jacob Locher]. 220 *leaves including the* 214*th a genuine blank. Roman and gothic types,* 52 *lines of text and* 74 *lines of commentary to the page; numerous fine woodcuts, mostly in sections, printer's device over the colophon.* Folio, full old limp vellum, with the initials *P.E.F.* on obverse cover, remains of ties; small defect in reverse cover, stamp effaced from title-page, old writing in some margins.

Strassburg: Johann (Reinhard) Grüninger, 12 March, 1498

EDITIO PRINCEPS OF THE WORKS OF HORACE with the commentary of Jacob Locher. On the title-page is a woodcut portrait, probably intended for Horace. This cut is repeated in the book. On the recto of the second leaf is a woodcut representing Calliope, with the eight muses on each side of her. Calliope is placing a wreathed crown upon the head of the kneeling Horace. There are numerous cuts throughout the entire work including small full-length figures as well as larger cuts. Notable among these is the absurd one representing Julius Caesar's murder which takes place on an open plain.

A SUPERB COPY with leaves measuring 11½ by 8 inches.

For an interesting description of this edition and its intriguing woodcuts see Dibdin "*Bibliotheca Spenceriana*".

Hain *8898; Proc. 485; BMC 1,112; D., Bib. Spen. II.87-95; Stillwell H397, lists 23 copies.

[NUMBER 79]

81. HORATIUS FLACCUS, QUINTUS. Opera. 12mo, full sixteenth century brown morocco, handsomely blind tooled in a geometrical pattern, blind-tooled back, gilt edges. Venice: Aldus Manutius, 1501

225

THE RARE FIRST ALDINE EDITION OF HORACE'S WORKS. With the original blank leaf at the end. IN A BEAUTIFULLY PRESERVED BINDING OF RARE ELEGANCE.

With the Edouard Rahir bookplate. Also from the Lord Sunderland and L. de Montgermont collections.

82. HORTULUS ROSARUM. Ortulus rosarum de valle lachrymarum. *Cut of Crucifixion on title-page and* 8 *other cuts.* 24 *leaves, small gothic letter,* 31 *long lines to a full-page.* 16mo, full brown morocco, gilt and blind line borders on sides, gilt edges, by CLARKE & BEDFORD. [Paris: P. le Dru for] C. Jaumar [*circa* 1500]

230

Brunet (Manuel, IV,245, and Supplément, II,106) cites only an edition of Basle, 1493, besides the present. "*Au jugement du savant abbé de Saint-Léger, ce petit livre mystique, divisé en* 18 *chapitres, est plein d'excellentes maximes pour la conduite de l'âme, et il mérite d'être connu. Il a de l'onction, et il est écrit dans le style le plus simple, comme l'Imitation de Jésus-Christ.*" Chap. xvii: *De imitatione sanctissime vite domini nostri Jhesu christi.*

"The cut of the Crucifixion on title is repeated on c7 verso. There are also six other cuts belonging to the same set, besides a larger and earlier one on a_5 representing Mary Magdalene at Christ's feet, which cut resembles those used by Marchant. The seven Horae cuts just referred to are evidently on metal and are found singly on the title-pages of various small devotional books, generally with the publisher's names (Jaumar or Marnef), but without printer's name or date. They also appear in an undescribed Horae with Vérard's device (s.d.) The cut of Pentecost is found in the hands of Mittelhuss in 1500 (Claudin, II, 11). That on c_4 verso (Death and the Pope) is reproduced by Claudin, *Hist. de l'Impr.* II, 243-5.

"The type of the present work is that of P. le Dru who printed for Jaumar about 1493-1500. This edition appears to differ from that mentioned by Claudin (II.529) and Copinger (Supplement to Hain, II,3176) which is said to have the address of the publisher: in the present there is no indication of it. Collation: a-c_8 (last page blank)." Fairfax Murray Catg. Each leaf measures 5 7/16 by 3 11/16 inches.

83. HORTUS SANITATIS. [In German. Also called "Ein Gart der Gesuntheit" and "Herbarius". By Johann Wonnecken von Cube.] *Full-page woodcut and* 380 *smaller woodcuts in the volume. Painted initials in red and rubrications throughout.* 360 *leaves including the last which is a blank and genuine. Printed in gothic type,* 41 *long lines to the full page. With no foliation, catchwords or signatures.* Thick small folio, full old (apparently early sixteenth century) blind-stamped morocco over wooden boards; metal clasps; rebacked and other skilful binding restorations, old writing in a number of margins, woodcut trimmed at bottom, a few other trifling defects. Mainz: Peter Schoeffer, 28 March 1485

1900

EDITIO PRINCEPS. ONE OF THE MOST IMPORTANT WORKS ON THIS SUBJECT OF THE MIDDLE AGES. The

Diß ist das vierde teyl diß buchs vnd sa get vns von allen farben deß harns

[NUMBER 83]

woodcutting has often been attributed to Erhard Reuwich. Hind, in his "History of the Woodcut" says: ". . . but to judge from its style he [Reuwich] very probably designed the frontispiece to Schœffer's *Gart der Gesundheit* 1485 and possibly also the other illustrations of the same book".

The leaves of this copy measure 11¼ by 8⅛ inches. The BMC I, 35 states: "The author or editor gives his name in Part ii, chapter 76 which ends 'versuecht an vil enden von mir Meister Johan von Cube'. He has been identified with Dr. Johann Wonnecken, town physician at Frankfort, at the end of the 15th century. In his preface he speaks of his travels on which he took with him '*einen maler von vernunsst und hant subtiel vn behende*'. He says further: '*Vnd nennē disz buch zu latin Ortus sanitatis. vff teutsch ein gart der gesuntheit. In welchem garten man findet cccc vnd kreuter mit anderen creaturen krafft vnd dogenden. zu des menschen gesuntheyt dynenden*'."

Each of the 435 plants is figured, and the frontispiece depicts a full-page woodcut of botanists in council and a woodcut of a doctor and a woman on 339a.

Hain *8948; BMC I,35; Stillwell G87 lists 7 copies.

[See illustration]

84. HROSVITA [or] HROTSVITHA. Opera Hrosvite illustris virginis et monialis Germane gente Saxonica orte nvper a Conrado Celte inventa. 82 *leaves, printed in roman type,* 44 *long lines to the full page. Illustrated with* 8 *full-page woodcuts attributed to Dürer. No rubrications or capitals.* Folio, full crimson crushed levant morocco, Jansen style, inner gilt dentelle borders, gilt edges, by CHAMBOLLE-DURU, 1863; skilful restorations to lateral margins of last two leaves. In a cloth case.

350

Norimbergae, 1501

FIRST EDITION. FIRST ISSUE with the words "*sodalitis*" and "*impetratae*" in the colophon. Brunet mentions only seven woodcuts. THIS COPY HAS EIGHT. It agrees in other respects with Brunet. The leaves of this superb copy measure 11 7/16 by 7⅞ inches.

Cohn, in his elaborate treatise "Shakespeare in Germany", says that the volume contains many passages that remind one strongly of Shakespeare.

The woodcuts have been attributed to Albrecht Dürer and Wolf Traut.

JACOBUS DE THERAMO. See THERAMO.

85. JOANNES CHRYSOSTOMUS. Homiliae super Matthaeum. [Translated by Georgius Trapezuntius.] 251 *leaves* [should have 252, but lacks leaf 128 which was a blank, and the stub of which remains]. *Gothic type,* 39 *lines to the full page, large capital on the first page painted in colors; smaller capitals, initial-strokes, paragraph-marks throughout the book, as well as the heading on the first page, all in red, painted or written in a contemporary hand.* Small folio, full old blind-stamped pigskin over wooden boards, with metal bosses, corner guards and clasps; old marginal notes on a number of pages.

925

[Strassburg: Johann Mentelin, not after 1466]

EDITIO PRINCEPS AND AN EXCEEDINGLY FINE COPY printed by the renowned proto-typographer of Strassburg, and after the 1461 Bible, probably the first book executed by him.

This typographer was the first printer of Strassburg and like many others of his day was also a scribe and an illuminator. Very few of his books, however, display a date and he had been issuing books for a period of about thirteen years before a date or his name was affixed to any of his editions. The approximate date of this work was established because the rubricated or written dates of the sale of the book appeared in some copies. The John Rylands Library copy, for example, displays the date 1466 written in it.

Hain *5034; Proc. 197; BMC I,51; Stillwell J255 lists eight copies.

[See illustration]

Translatio librorum Sancti Iohannis Crisostomi super
Matheum e greco in latinum edita a Georgio Trape
zontio diuersaq; Sanctissimo presule Nicolao Papa v.
Intrante autem ihesu. In capharnaũ adiuenit ei
centurio deprecans eum et dicens. Domine puer
meus iacet in domo paralyticus et male torquetur

Eprofus quidem ut audistis cũ a monte ihesus
descendisset ad eũ accessit. Centurio aut hic cum
iam in Capharnaum introisset aduenit. Qua
nam igit de causa neq; hic neq; ille ad montem
conscenderũt. non negligenta profecto cũ vtrq;
fide feruerent. sed ne predicanti obstreperet. acces
sit itaq; verecũde. Centurio ac ait. Domine puer
meus iacet in domo paralitic' et male torquet. Excusando se ut
quidẽ aiũt causa adiecit qua de re puerũ nõ adduxit. Quippe cũ
non fuerit facile paralitico qui dolorbus non paruis uexaretur
et ultimos ia spiritus trahereet longius deportare. Ph enim in ulcis
esset lucas significauit dicens et erat moriturus. Ego autem id
ardentissime illius fidei signũ dixerim. Multo enim profecto maiore
istius q̃ eorũ qui p tectũ immiserũt fide arbitror. Quia enim non
dubitabat ut solo dñi verbo iacentem exitari posse. Propterea mime
deportandũ putauit. Cur igitur domin' quod nusq̃ ante fecerat
hic perait. Nam cũ vbiq; volutati tantum supplicatiũ obtẽperas
ret. hic nõ curaturũ se solũ sed domũ quoq; centurionis pfecturũ
pollicet. Certe id ita fact. ut quata sit centurionis fides perdiscat
nisi enim ita fecisset. sed illico puerũ donasset. sincera illi' feruent
q; fides ignota nobis fuisset. Ipsam cũ inphenissa muliere q̃ uis
contrario quodã modo pfert. hic enim non uocatus ultro se domũ
polliceetur profecturũ. ut eu eximia centurionis fidem et precipue
humilitatem perdiscas. At vero inphenissa negauit se facturũ
quod petebat et illam constanter iterũ atq; iterum petentẽ peer
ruit. Cum enim sapiẽs potensq; medicus sit. non ignorat cõtraria
ex contrarijs facile dicere. Ita hic ultro se iterum offerendo. cẽ
turionis. ibi vero protogando et quasi retinendo mulieris fidem
cunctis aperuit. sic ad abraham quoq; facit dicens. non celabo pu
erum meum baraam. ut nos sumam eius caritatem percipiam'
et quanta uel erga sodomitas usus prouidentia fuerit. sic denique
qui ad loth missi erant ingredi ad ipsum nolebant. ut inaudita

[NUMBER 85]

qm iussi erant petrantes·multitudinē magna
cede prosternunt. Plures igitur ibi deficiunt·
plerique autem sauciati discedunt. ¶ Itaque hoc
modo seditio illa terminat. ¶ Ca·viij.
Fuit autem hisdem temporibus ihesus·
sapiens vir·si tm virum eum nominare
fas est. Erat enim mirabilium operum effector
et doctor omnium eorum hominū·qui libenter
audiunt que vera sunt. Et multos quidem iu-
deorum·multos etiā ex gentibus sibi adiunxit.
¶ Xpus hic erat. ¶ Nunc accusatione pmoꝝ
nostre gentis virorum·cum pilatus in crucem
agendum decreuisset·non deseruerunt hij · qui
ab inicio eum dilexerunt. ¶ Apparuit enim eis
tercia die iterum viuus·secundum q diuinitus
inspirati xpi vel hec·vel alia de eo innumera
miracula futura esse pdixerant. Sed a in hodi-
ernum xpianorum qui ab ipo nuncupati sunt
et nomen perseuerat et genus. ¶ Ca·x.
Hisdem temporibus · alia iudeos seuiora
perturbat. ¶ Nam etiam in templo isi-
dis·qd rome fuerat constitutum factū quodam

[NUMBER 86]

WITH TWENTY-ONE BEAUTIFULLY ILLUMINATED INITIAL LETTERS IN BURNISHED GOLD AND COLORS

86. JOSEPHUS, FLAVIUS. De antiquitate Judaica. De bello Judaico. 286 *leaves including a genuine blank* [202nd leaf], *gothic type, double columns,* 50 *lines to the full page,* 21 *beautifully illuminated initial letters in burnished gold and colors, many with additional floreations and decorations, other capitals in the style of the Maiblumen letters in colors and penwork, ornamental rubrications throughout. Some handwritten headlines and foliation.* Thick imp. folio, full blind-stamped, probably late fifteenth or early sixteenth century, calf (over wooden boards), of interesting patterns, each cover differing; metal clasps and leather thongs; a few skilful old binding restorations one or two minor internal defects.

950

Augsburg: Johann Schüssler, 28 June-23 August, 1470

FIRST DATED EDITION. Translated by Epiphanius Scholasticus. A SUPERB COPY IN A MOST INTERESTING ANTIQUE DECORATIVE BLIND-TOOLED BINDING.

[*Continued*

Number 86—Concluded]

Besides being the first dated edition, this is also the first book printed by Johann Schüssler, a native of Augsburg. It is divided into two parts, the imprint of the first containing the *Jewish Antiquities* was finished (according to the colophon) on the 28th of June, 1470. The second part contains the *Jewish War* and was finished on the 23rd of the August following.

"The Antiquities of the Jews" is the most important of the works of Flavius Josephus, and indeed one of the greatest of all antiquity. It comprises twenty books, and is so arranged that it might be placed side by side with the Roman history of Dionysius of Halicarnassus, which likewise consisted of twenty books. It was the purpose of Josephus to glorify the Jewish people, so often misunderstood in the eyes of the Græco-Roman world. It commences with the Creation of the world, and carries the history of the Jews down to the outbreak of war in 66 A.D. His second most important work is 'Concerning the Jewish War' in seven books. In addition to a long introduction, they cover the period from Antiochus Epiphanes to the minor events that followed the war.

"He writes partly as an eye-witness, and partly from reports obtained from eye-witnesses, and he had already begun to make notes during the seige of Jerusalem. Both Vespasian and Titus, to whom the work was submitted, praised his accuracy. The latter even wrote on the manuscript that it ought to be published.

"The works of Josephus were rescued by the Christian Church, for whom, like Philo, the author occupies the rank of a Church Father. The '*Antiquities*' was of importance, because it illuminates the history of the New Testament, and on account of the few notes which it contains dealing with Christendom".

Hain *9451; BMC II,327; Stillwell J432 lists fifteen copies.

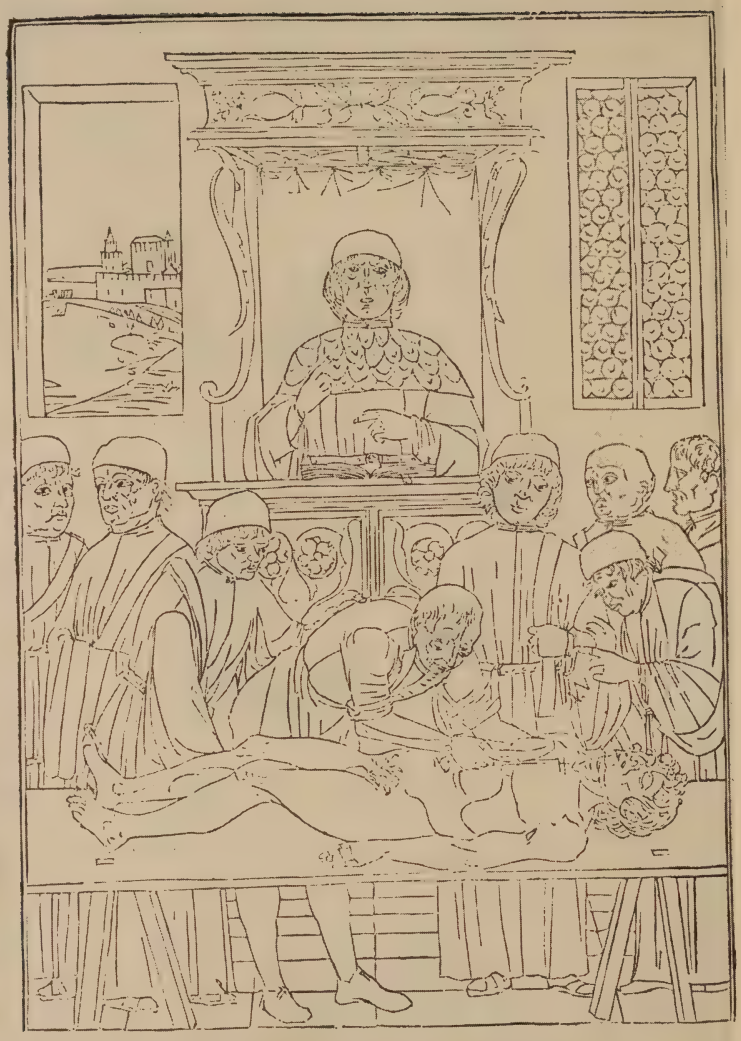
[See illustration]

87. JOSEPHUS, FLAVIUS. De antiquitate Judaica. De bello Judaico. 283 *leaves* [should have 288 including the first blank leaf], *gothic type, double columns,* 50 *lines to the full page, large capital on first leaf in burnished gold and colors with scroll-work extending to the margins, other capitals in the style of the Maiblumen letters in various colors and elaborate penwork rubrications throughout. Handwritten headlines and foliation.* Thick imp. folio, full contemporary blind-stamped pigskin over wooden boards, two metal clasps and leather thongs, some binding and a few minor internal defects. Augsburg: Johann Schüssler, 28 June-23 August, 1470

First dated edition translated by Epiphanius Scholasticus. This is also the first book printed by Johann Schüssler, a native of Augsburg. *Vide* preceding lot for further description.

Hain *9451; BMC II,327; Stillwell J432 lists fifteen copies.

[END OF FIRST SESSION]



[NUMBER 89]

SECOND AND LAST SESSION

Friday, January 28, 1949, at 8 p. m.

CATALOGUE NUMBERS 88 TO 174 INCLUSIVE

WITH MAGNIFICENT WOODCUTS

88. JOSEPHUS, FLAVIUS. Josephus de la bataille Judaique. 264 *leaves including the last blank. Printed in gothic letter, double columns,* 47 *lines.* WITH 7 LARGE WOODCUTS *within extremely interesting borders displaying birds, flowers, angels and other figures and* 46 *smaller woodcuts totaling* 131 *illustrations. With initial letters painted in red and green.* Large folio, full contemporary blind-stamped calf over oak boards, metal clasps and later leather thongs; skilful restorations to binding, several internal wormholes, and one or two other very trifling defects.

Paris: [for:] Antoine Vérard, 7 December, 1492

FIRST FRENCH EDITION. A FINE, LARGE COPY, despite the trifling imperfections noted above. Each leaf measures 15 7/16 by 10⅝ inches. This work was translated by Paulus Orosius and not, as presumed by some, Claude de Seyssel. Several of the woodcuts are reproduced in Claudin.

The stamp of the Château de la Roche Guyon appears on the title-page and the last page of text.

Hain 9459; Claudin II,426; Proc. 8423; Stillwell J441 lists only two copies, both vellum.

OF GREAT MEDICAL IMPORTANCE AND INTEREST

89. KETHAM, JOHANNES DE. Fasciculus medicinae. 34 *leaves, each leaf measuring* 12⅛ *by* 6¾ *inches.* WITH TEN SUPERB LARGE WOODCUTS, *and numerous exceedingly interesting large and small woodcut initial letters, white on black grounds. Signature marks, but with neither foliation nor catchwords. Gothic characters, double columns,* 64 *lines to the full-page.* Small folio, full *cafe-au-lait* levant morocco, Jansen style, inner gilt dentelle borders, gilt edges, by LORTIC. In a cloth slip case.

Venice: Joanes and Gregoriis, De Forlivio, 28 March, 1500

A RARE AND EXCEEDINGLY INTERESTING MEDICAL BOOK. The woodcuts recall the style of Giovanni Bellini. Piot [Cabinet de l'amateur] places the plates of Ketham among the most beautiful in illustrated books of the first century of typography.

WITHOUT DOUBT THE ENGRAVINGS OF THIS RARE VOLUME MAY BE COUNTED AMONG THE FINEST OF THIS PERIOD. Inasmuch as the volume contains several anatomical plates of the human body, it is important to the history of medicine. Choulant says: "*Johannes Ketham, ein deutscher zu Ende d. XV Jahhunderts in Italien lebender Arzt, veranstaltete eine Sammlung gangbarer ärztlicher Schriftsteller der damaligen Zeit für den Gebrauch des Praktikers und gab ihr den Titel Fasciculus medicinae; in dieser sind die ersten anatomischen Abbildungen überhaupt und in Holzschnitt insbesondere enthalten . . .*"

IN A SPLENDID STATE OF PRESERVATION.

Hain *9776; BMC VI 351; Proc. 4562; Stillwell K13 lists 15 copies.

[See illustration]

160

90. KUGLER, FRANZ. Geschichte Friedrichs des Grossen. Gezeichnet von Adolph Menzel. *Profusely illustrated.* Royal 8vo, full red straight-grain morocco, with an exceedingly handsome and ornate border on sides in gilt, gilt paneled back, wide inner levant borders with gilt fillets; doublures and end-leaves of dark green watered silk, gilt edges, original paper wrappers bound in, by NOLHAC, 1920. In a board slip case.

Leipzig, 1840

FIRST EDITION. A HANDSOMELY BOUND COPY with the wrappers of the original twenty parts bound in at the end. Laid in is an A.L.s. written in French and addressed to Mr. Fritz Kreisler by L. Carteret. With the R. Descamps Scrive bookplate, and another bookplate.

THE EARL OF CARYSFORT'S COPY OF THE WORKS OF LACTANTIUS

950

91. LACTANTIUS, LUCIUS COELIUS FIRMINAUS. Opera. 218 [should have 220 leaves, lacks the first and last genuine blanks], *roman and greek types,* 38 *long lines to the full page. With neither catchwords, foliation nor signature marks. With a large illuminated initial letter at the beginning of each book, smaller initials in red or blue, the latter much faded, with in some cases, a delicate line design in red in the margin.* Folio, full ultramarine crushed levant morocco, with the ARMS OF THE EARL OF CARYSFORT stamped in gilt in centers of covers, gilt lettering and crowned monogram on back; doublures and end-leaves of vellum, gilt edges, by LEIGHTON. In a cloth slip case. Tear in the eleventh leaf skilfully repaired, skilful restorations to margins of last leaf, some wormholes.

Rome: Conradus Sweynheym and Arnoldus Pannartz, 1468

A SUPERB COPY in spite of the above mentioned trifling defects. Each leaf measures 12 15/16 by 9 inches. With nine initial letters in burnished gold and colors, the first with additional illumination in the left lateral margin and parts of the upper and lower margins.

This is the second book printed in Rome, the first being Cicero's *Epistolae Familiares.* Lactantius wrote in a singularly graceful style which earned for him the name of "Christian Cicero". He is valuable as an authority on the early history of Christianity.

With the armorial bookplate of the Earl of Carysfort, Elton Hall, 1894.

Hain *9807; Proc. 3291; BMC V,4; Stillwell L2 lists six copies.

500

92. LA FONTAINE, JEAN DE. Contes et Nouvelles en Vers, Par M. de La Fontaine. 2 *portraits engraved by Ficquet after Rigault and Vispré,* 80 *plates after Eisen engraved by Aliamet, Baquoy, Choffard, Delafosse, Flipart, Lemire, Leveau, De Longueil,*

CONTES

ET

NOUVELLES

EN VERS,

Par M. DE LA FONTAINE.

TOME I.

A AMSTERDAM.

M. DCC. LXII.

[NUMBER 92]

and Ouvrier; 4 *vignettes and* 53 *tail-pieces by Choffard.* 2 vols., 8vo, French contemporary red levant morocco with a Greek key border design in gilt on sides, richly gilt backs with green lettering and numbering pieces, marbled end-papers, gilt edges. In two cloth slip cases. Amsterdam [Paris], 1762

FIRST EDITION WITH THESE PLATES, KNOWN AS THE "FERMIERS GÉNÉRAUX" EDITION. With "uncovered" plates for "Le Cas de Conscience"; and "Le Diable de Papefiguière". The illustrations include *planches découvertes* and *refusées.*

The plate for "Féronde" is in the first state. The plate for "Le Remède" is in the later state. The portrait of Choffard in the vignette at the end of vol. II is in the earlier state.

This work is one of the most famous French illustrated books of the eighteenth century and may be regarded as the masterpiece of the artists Eisen and Choffard. THIS IS AN EXCEEDINGLY FINE COPY with the leaves measuring 7⅛ by 4 7/16 inches. The half-titles are also present.

Thirteen engraved plates have been added. These are believed to have been intended for this work and then discarded. With a leather book-label and the bookplate of Hilarii Crésy.

[See illustration]

93. LA FONTAINE, JEAN DE. Contes et Nouvelles en Vers, Par M. de La Fontaine. 2 *portraits engraved by Ficquet after Rigault and Vispré,* 80 *plates after Eisen engraved by Aliamet, Baquoy, Choffard, Delafosse, Flipart, Lemire, Leveau, De Longueil, and Ouvrier;* 4 *vignettes and* 53 *tail-pieces by Choffard.* 2 vols., 8vo, French contemporary red levant morocco with a triple gilt fillet border on sides, richly gilt back with dark colored morocco lettering pieces, marbled end-papers, gilt edges.

Amsterdam [Paris], 1762

First edition with these plates, known as the "fermiers généraux" edition. With "uncovered" plates for "Le Cas de Conscience"; and "Le Diable de Papefiguière". The illustrations include *planches découvertes* and *refusées.*

The plate for "Féronde" is in the first state. The plate for "Le Remède" is also in the earlier state.

The portrait of Choffard in the vignette at the end of vol. II is in the later state.

None of the plates have legends. The leaves measure $7\frac{1}{16}$ by $4\frac{3}{16}$ inches. With the P. Guy Pellion bookplate.

There are six additional engraved plates, believed to have been done for this work and then rejected.

WITH A WOODCUT SHOWING AN ANATOMICAL EXPERIMENT

94. [LATOUR-LANDRY, GEOFFREY DE.] Spiegel der Tugend und Ersamkeit. [Title:] Der Ritter von turn Oder der Spiegel der Tugent vñ Ersamkeyt, mit gar schönen und köstlichen hystorien Exemplen, zu und'wisung ayner kynd. *German gothic letter,* 31 *long lines to the full page. Woodcut on title-page and* 46 *exceedingly interesting narrative woodcuts.* 4to, original or contemporary blind-stamped calf, over wooden boards, metal clasps and later leather thongs; one or two very trifling defects.

Strassburg: Johannem Knoblouch, 1519

Probably the fifth edition in German, but the third with the original basil woodcuts. The title appears above the cut of the Knight presenting his book to his two daughters. Preface by the translator Marquart von Stein. The text begins with the Knight's reverie in his garden in April 1371. The cuts are by "the Master of the Bergmann Printing Office", *i.e.* the artist of Brandt's *Stultifera Navis.* These are the same blocks as used in the first German edition, Basle:Burter, 1493 (for Bergmann), and in Furter's edition of 1513. Copies of the cuts were used at Augsburg by Schaur, 1495, and by Schönsperger, 1498.

The author, the Chevalier de Latour-Landry, probably lord of the castle of that name in the department of Maine-et-Loire, was born some time before 1326, for he was at the siege of Aiguillon twenty years afterwards. He composed two other works of which no more than the titles are now known. The present work, originally written in French (in 1371), was first printed at Paris in 1514. Caxton made a translation in 1484, but was preceded by an anonymous version of circa 1440, presumably that reprinted by the E. Engl. Text Soc. See Blades *Caxton* II, 144; Dibdin, *Typogr. Antiq.* I, 202.

With the Theodori Karajan bookplate.

[See illustration]

Der Ritter vom turn

Oder der Spiegel der Tugent vñ

Ersamkeyt/mit gar schönen vnd köstlichen hys

storien Exemplen/ zů vnděwisung syner kynd.

[NUMBER 94]

THE FIRST EDITION OF AN EXCEEDINGLY RARE INCUNABLE

95. LICHTENBERGER, JOHANN. Prognosticatio in Latino. *With* 45 *full- and half-page woodcuts.* 37 *leaves* [should have 38, lacks the last blank leaf], *gothic type,* 43 *long lines to the full page. One decorative initial letter, spaces left for initial letters to be painted in. With signatures, but with neither foliation nor catchwords.* 4to, full old limp vellum. In a morocco-edged cloth slip case.

[Ulm: Johann Zainer, not after April, 1488]

EDITIO PRINCEPS AND A SUPERB COPY OF A PROFUSELY ILLUSTRATED FIFTEENTH CENTURY INCUNABLE. Each leaf measures 10¾ by 7¾ inches. The covers have been made from the leaves of an antiphonal. Lichtenberger was astrologer to Emperor Frederick III and was able to publish his views on reform and public affairs in the form of predictions.

Hain *10080; BMC II, 532; Stillwell 178 lists only three copies.

THE JEAN GROLIER-MEERMAN-RENOUARD-VERNON-HOLFORD COPY SIGNED AT THE END BY JEAN GROLIER

96. LIVY. DECADUM XIII Epitomae. Lvcivs Florvs, a fragment of "Ex XIIII T. Livii Decadibus Prima Tertia Quarta" (Renouard, troisième édition, 1834, p. 89), containing sheets mmm-qqq only. [Leaves 90-127.] *Aldine anchor on last page. Numerous initial letters beautifully painted in gold and colors on variously colored grounds.* Folio, full early brown French morocco [calf?] with richly gilt borders displaying arabesque circles in the Venetian manner, with corner and center ornaments, the latter lozenge-shaped of arabesque design, the whole enhanced by blind-tooled fillets, gilt edges. Venetiis: in aedibus Aldi et Andreae Soceri, 1520

A VOLUME OF THE GREATEST INTEREST BECAUSE OF ITS UNIQUE PROVENANCE AND BECAUSE THE BINDING WAS EXECUTED FOR JEAN GROLIER. The following was written by Grolier at the end of the text: "*Io. Grolieriy et amicorum. Lugdunen*".

On page 243, no. 290 of "Researches concerning Jean Grolier . . . by A.-J.-V. Le Roux de Lincy . . . edited by Baron Roger Portalis" and issued by the Grolier Club of New York, we find: " . . . Renouard, who bought this volume at the Meerman sale, describes it thus in his Annales de l'Imprimerie des Alde, 1834, page 90: 'I have a copy of the *Epitome* and the *Florus* with all the initials beautifully illuminated, and the signature: *Jo. Grolierii et amicorum* at the end. This volume is in the original Grolier binding and in perfect condition'.

"This volume is now part of the private library of Sir. R. S. Holford, Esq. [*sic*] M.P. of London. It is now in the collection of his son, Major George Lindsay Holford, Dorchester House, London.

"The painted and illuminated initials are similar in design to those in a Horae by Sim. de Colines 1536, designed by Tory, who also designed letters for Grolier".

THE VERY RARE REGENT'S EDITION

97. LONGUS. Les Amours Pastorales de Daphnis et Chloé [translated from the Greek into French by Amyot]. *Pictorial title-page after Coypel and* 28 *plates after the Regent Philippe d'Orléans engraved by B. Audran.* 12mo, full early nineteenth century deep blue straight-grain morocco with a gilt border displaying diamond and round red morocco inlays, richly gilt back with red morocco round morocco inlays; doublures and end-leaves of rose-colored watered silk with gilt borders, gilt edges, signed on the backstrip by BOZERIAN. In a cloth case. [Paris: Quillau] 1718

A SUPERB COPY OF THE VERY RARE FIRST EDITION WITH THESE ILLUSTRATIONS, KNOWN AS THE REGENT'S

[*Continued*

EDITION. The illustrations are engraved by Audran after the series of paintings by Philippe II, Duc d'Orléans, Regent of France during the minority of Louis XV, for whom the edition was published. Only 250 copies were printed, according to Cohen.

The leaves of this beautiful copy measures 6¼ by 3⅞ inches.

ONE OF THE MOST OUTSTANDING AND SOUGHT-FOR OF FRENCH ILLUSTRATED BOOKS OF THE EIGHTEENTH CENTURY.

A RARE BOOK ON MUSICAL INSTRUMENTS

98. LUSCINIUS, OTTMARUS. Musurgia seu praxis Mvsicae. Illius primo quae Instrumentis agitur certa ratio ab Ottomaro Luscinio Argentino duobus Libris absoluta . . . *Full-page woodcut showing Sebastian Virdung and Andreas Silvanus, in full length and a number of woodcuts of musical instruments* (64 *in all*), *including the lyre, virginal, lute, violin, zither, organ, bagpipe, flute, horns, cymbals, bells, drums, kettle-drums, etc.* Oblong 8vo, full crimson levant morocco, Jansen style, inner morocco borders, gilt, gilt top; one or two trifling internal defects. In a morocco-edged, solander case. Argentorati: apud Ioannem Schottum, 1536

FIRST EDITION OF THIS EXCESSIVELY RARE BOOK PRINTED AT STRASSBURG. It is mainly a translation of Sebastian Virdung's *Musica getutscht*, Basel, 1511. The illustrations are reproductions of those in Virdung's work and include a motet, pp. 40-43, which appears in mensurate notation, and also in tablature for the clavichord and for the lute. Pp. 58-59 contain tables showing the tablature for bass, tenor and discant flute. Collation: a-o_4 in fours.

99. MANDEVILLE, JEAN DE. Reysen und wanderschafften durch das Gelobte Land. 90 *leaves* [should have 91, lacks the first leaf], *each leaf measures* 10½ *by* 7⅜ *inches. Printed in German gothic type,* 34-45 *long lines to the full page.* NUMEROUS EXCEEDINGLY INTERESTING AND CURIOUS WOODCUTS. Small folio, contemporary wooden boards with contemporary or slightly later blind-stamped calf back, remains of metal clasps, leather thongs missing, some skilful marginal restorations and one or two other very minor defects. Augsburg: Anton Sorg, 1481

BELIEVED TO BE THE FIRST GERMAN EDITION.

EXCEEDINGLY RARE. Several rubrications appear throughout the volume. Sir John Mandeville, the knight to whom these travels were attributed, was born in England, a native of the town of St. Albans. He set sail from his native land in 1322 and for about thirty years traveled in the East. The work is interesting from many points of view, particularly for the texts on natural history, animals, etc. There are also many fabulous stories of monsters, such as cyclopes, sciapodes, hippopodes, and the phoenix. The curious illustrations of monstrosities add to the fascination of the work.

Mandeville's *Travels* is now believed to be by Jean de Bourgogne, called *à la Barbe* (died 1382, at Liège), who is known to have styled himself "*Messire Jean de Mandeville, chevalier, etc.*", probably the John de Borgogne who was chamberlain to John, Baron de Mowbray during Edward II's reign.

These adventures were composed soon after the middle of the fourteenth century; the date, according to one version, was 1355, according to another 1356, and according to yet another, 1366. The earliest known manuscript of the *Travels* is dated 1390. The work was originally written in French, but its popularity soon evoked translations, and manuscripts in several languages are extant.

With the armorial bookplate of Franciscus Godefridus Troiloin Lessot. Hain *10647; Stillwell M142 lists two copies only.

A TWELFTH CENTURY SOUTHERN FRENCH MANUSCRIPT IN A MAGNIFICENT BINDING WITH ENAMEL WORK

100. MANUSCRIPT OF THE TWELFTH CENTURY ON VELLUM. [Lectionarium et Evangeliarium ad usum Burdigalensem cum Canone.] *Manuscript written in Latin in red and black upon* 103 *leaves, each leaf measuring* 10¾ *by* 7½ *inches,* 23 *long lines to the full page.* Small folio, deep red velvet (worn) over heavy wood boards and bordered by a wooden frame, leather back, metal studs. On the obverse cover magnificent crucifix from the XIII century, the cross in cloisonné enamel, the figure in *repoussé* and hammered work. Southern French, XII Century

A SPLENDID SPECIMEN OF A VERY EARLY MANUSCRIPT FROM THE SOUTH OF FRANCE IN AN EXCEEDINGLY INTERESTING BINDING WITH METAL WORK OF THE FIFTEENTH CENTURY.

Though this early manuscript is of the greatest interest, written in a large, legible hand in early gothic style, the metal work of the binding is of still greater value as it represents an extremely RARE, WONDERFULLY PRESERVED SPECIMEN OF EARLY FRENCH ENAMEL ART. The cross is eight inches in length and 4¾ inches in width and the figure of Christ measuring 5 inches in length and 4¼ inches in width (with outstretched hands), has been attached by fourteen metal nails. The cross shows artful cloisonné enamel and embossed work on dark blue ground with inlaid gold circles and lozenge formed ornaments with white, yellow, red, and green coloring. At the top is the embossed inscription in two lines: I H S / X I P S/

The gilt figure of the Christ is attached to the cross by four nails. It is skilfully embossed and incised. The Christ bears a separately executed crown, His eyes have small, nearly black, stones for pupils.

The manuscript is written in rather early gothic characters, with not many ligatures. It is embellished with several large and ornamental initials in red, partly in French style. The codex begins with the *Vita Sancti Severini* followed by another *vita* of the same saint, divided into nine lectiones, the whole comprising forty-two leaves. On leaf 43 begins three lectiones on Saint Amandus. Then follows the gospels and sequences for the principal festivals. The sequence for Epiphanies and the Evangelium for the Nativity of Mary contain neumes belonging to the system of music-writing of Aquitain. On leaf 80, verso to leaf 84 is the Canon, followed by the *praefationes, orationes* and *benedictiones.*

The prayers for Saints Severinus and Amandus are much more extensive than the other and are written on the first places. It is doubtless that these two saints were the patrons of the diocese where this codex was used. Saints Amandus and Severinus were bishops of Bordeaux at the beginning of the fifth century. Saint Severin is buried at Bordeaux which is also mentioned on leaf 38 verso. Undoubtedly this Lectionarium was written for the use of the church at Bordeaux.

On the reverse of the second vellum fly-leaf at the beginning, written in a later hand, is the adjuration of the archbishop of Bordeaux which he is obliged to take at his enthronement. Also this proves that the codex was used at Bordeaux, and probably by the archbishop himself.

This sumptuous manuscript, a choice piece of the early art of bookbinding, has been exhibited by the SOCIÉTÉ PHILOMATHIQUE DE BORDEAUX at the Exposition de l'Art Ancien, 1865.

This volume is in surprisingly fine state considering its great age. A few leaves are slightly stained and some of the blank margins of the beginning leaves are slightly damaged by use.

[See illustration]

[NUMBER 100]

BIBLIA LATINA ON UTERINE VELLUM WITH NUMEROUS DECORATIVE AND HISTORIATED ILLUMINATED INITIAL LETTERS

101. MANUSCRIPT OF THE THIRTEENTH CENTURY ON VELLUM. [BIBLIA SACRA.] *Manuscript written in Latin in a clear gothic hand on* 408 *leaves of uterine vellum, each leaf measuring* 12¼ *by* 8½ *inches.* WITH NUMEROUS HISTORIATED AND OTHER INITIAL LETTERS BEAUTIFULLY EXECUTED IN BURNISHED GOLD AND COLORS, *a marginal illustration on the first page of Genesis displaying* 8 *illustrations. Other initial letters and lateral marginal decorations in red and blue enhanced with delicate penwork designs, several of the beautifully historiated letters have additional marginal decorations in burnished gold and colors, some of the elongations displaying interesting grotesques and drolleries. There are other imaginative and artistic decorations throughout this volume.* Thick folio, full late sixteenth century red leather over wooden boards, blind-stamped diamond pattern on sides bordered with a decorative metal border with corner plaques displaying the letters *I.M.N.O.* with a center circular plaque displaying the initial *S* within a sun; some binding defects, lower margins cut away from last three leaves, lower and lateral margins cut away from last leaf, one or two other minor defects. French, *circa* 1253-71

A SUPERB AND RARE SPECIMEN OF A THIRTEENTH CENTURY MANUSCRIPT BIBLE BEAUTIFULLY WRITTEN AND PARTICULARLY IMPORTANT BECAUSE OF THE NUMBER OF HISTORIATED AND DECORATED INITIAL LETTERS. The text is arranged in double columns with forty-nine lines to each column. Many of the leaves display rich penwork decoration in red and blue. The text opens with an interesting initial letter depicting Saint John writing the gospels. Genesis opens with a lateral marginal ornament displaying eight miniatures. These miniatures illustrate the creation and terminate with the Crucifixion. Another historiated initial letter displays the sacrifice of a goat, another displays a knight in arms. The drolleries in the stem of the latter is exceptionally interesting.

One initial letter illustrates Judith murdering Holofernes; others illustrate Job and his boils, King David playing, Daniel in the lion's den, and Saint Peter with a huge key.

The representations are curious and intriguing. Most of the illuminations are in excellent state, only very few are slightly rubbed.

Notes by seventeenth century scribes appear on inner front cover in Latin and in German.

102. MANUSCRIPT OF THE FOURTEENTH CENTURY ON VELLUM [IN FACSIMILE]. [Codex Manesse.] 425 *leaves of paper resembling vellum, each leaf measuring* 13⅞ *by* 9¾ *inches.* 134 *full-page narrative paintings* IN BRILLIANT COLOR *and one drawing uncolored. Lettered in German in gothic type, double columns,* 46 *lines to the full column. Other decoration.* Thick folio, modern pigskin. In a board case. German, *circa* 1300 [Leipzig 1925-7]

A FACSIMILE OF A REMARKABLE MANUSCRIPT. ONE OF 320 COPIES. An exceedingly clever facsimile. The original manuscript is of musical, armorial, and medical interest and the illustrations display the type of painting done before perspective was used.

OPUS CONTRA VENENA ET ANIMALIA VENENOSA
A UNIQUE MANUSCRIPT ON POISONS AND THEIR ANTIDOTES

AN EXQUISITELY PRESERVED AND UNKNOWN MANUAL, BEAUTIFULLY DECORATED IN BURNISHED GOLD AND COLORS AND FORMERLY IN THE POSSESSION OF THE EARL OF CLARENDON

103. MANUSCRIPT OF THE LATE FOURTEENTH OR EARLY FIFTEENTH CENTURY ON VELLUM. JUAN GIL [JOHANNES AEGEDIUS]. *Manuscript engrossed in Latin upon* 107 *leaves of vellum, each leaf measuring* 12¼ *by* 9 *inches. Lettered in gothic book characters in double columns,* 22 *lines to each full column. Rubricated throughout.* WITH ONE HUNDRED NINE LARGE AND SMALL INITIAL LETTERS IN THE MOST BRILLIANT COLORS AND BURNISHED GOLD, SOME HISTORIATED AND SEVERAL WITH MARGINAL DECORATION DISPLAYING FLOWERS, BIRDS, FOLIAGE AND VARIOUS STARTLINGLY GROTESQUE FIGURES, ALSO EXECUTED IN BURNISHED GOLD AND COLORS. Folio, full eighteenth century midnight blue straight-grain, richly blind-stamped morocco. Spanish, *circa* 1400

ONE OF THE RAREST AND MOST EXQUISITELY PRESERVED MANUSCRIPTS ON A SUBJECT THAT ENGROSSED THE PEOPLE OF ITS EPOCH. THIS PRINCELY LOUIS OF ANJOU MANUSCRIPT APPEARS TO BE THE ONLY COPY OF IT IN EXISTENCE, AND AS FAR AS WE ARE ABLE TO ASCERTAIN AT PRESENT, IT HAS NEVER BEEN PRINTED. THE CONDITION OF THE LEAVES AND THE ILLUMINATION IS NOTHING SHORT OF AMAZING. FROM A CASUAL GLANCE ONE WOULD BE LED TO BELIEVE THAT THEY WERE EXECUTED IN OUR OWN TIME, INSTEAD OF ALMOST FIVE HUNDRED YEARS AGO.

[*Continued*

This unknown manual of poisons, poisonous animals and parasites, is the work of Juan Gil of Zamora, a notable Franciscan friar, who was writing at the end of the thirteenth century. There are chapters on serpent bites, scorpion stings, snake bites, mosquito bites, etc.

"Poisons were much studied by the aristocracy in the Middle Ages; for in the schemes of the ambitious and the resentful, poisons, more often than not, played a vital part. Popes, kings, princes, and in fact all persons of consequence can seldom have had their minds completely free from the looming thought, fearful or hopeful, of the poisoned draught, food, or dagger. Many deaths, if no other cause could be ascribed to them, were put down to the effects of poison. It is therefore significant to find a manual of poisons written for Louis (II) of Anjou, a king embroiled in intrigues from the tender age of eight. The stormy record of his short life is as follows: Louis (II) of Anjou, born in 1377, succeeded to the titles of King of Naples, of Sicily and Jerusalem, while yet a young boy, through the early death of his father. In 1389, his mother, Marie de Blois, led Louis into Naples, and had the Avignon Pope, Clement VII, crown him King of Naples. After remaining eight years in precarious possession of his kingdom of Naples, Louis was expelled by the famous Ladislaus, King of Hungary, son of Charles III, who conquered Naples and caused Joanna of Naples to be strangled in 1382. Louis, now without a kingdom, retired to the court of Charles VI of France, where he had a warm welcome. On behalf of Charles, Louis successfully conducted an expedition against the Comte d'Alençon; but later he suffered the humiliation of having Anjou ravaged by the English. In 1400 Louis allied himself with the house of Aragon by marrying Yolanda, daughter of John II of Aragon,—*the shield of Yolanda together with Louis' shield appears on the first page of this manuscript.*

Louis made three fruitless attempts between 1409-10 to regain Naples for himself, and in his final attempt (1411) he severely defeated Ladislaus at the battle of Roccasecca; but the victory proved barren, owing to the failing support of the antipope John XXIII, and he returned to France. Louis now entered into the designs of the House of Orleans, and in consequence sent away Catalana, daughter of the Duke of Burgundy, after she had been three years betrothed to his eldest son, Louis. This unpardonable affront originated the feud between the houses of Anjou and Burgundy. In 1413 Louis nearly lost his life, for the resentment felt against him by the citizens of Paris for giving his consent to the institution of a new poll-tax, was secretly fanned by the Duke of Burgundy into a conspiracy to destroy him, with all his family. But the indiscretion of a woman disclosed the project, and the chief conspirators perished by torture. In 1417 the English again threatened Anjou; Louis hastened to meet them, but fell fatally ill at Angers, where he died at the early age of forty.

[See illustration]

[NUMBER 103]

104. MANUSCRIPT OF THE EARLY FIFTEENTH CENTURY ON VELLUM. [Horae Beatae Virginis Mariae.] *Manuscript written in Latin and French upon* 161 *leaves, each leaf measuring* 8⅞ *by* 6 *inches. Ruled throughout. Written in a fine gothic book hand,* 16 *long lines to the full page.* WITH 12 SUPERBLY ILLUMINATED ARCH-TOPPED MINIATURES, *several pages* WITH ILLUMINATIONS IN THREE BORDERS, *others with illuminations in outer lateral borders, rubricated text, numerous initial letters,* ALL IN BURNISHED GOLD AND BRILLIANT COLOR. 8vo, full late fifteenth or early sixteenth century brown leather over wooden boards, richly blind-tooled with various design on covers, clasps lacking, restorations to backstrip; stab holes apparent in the outer edge of some leaves. In a full red crushed levant morocco solander case, by RIVIERE. French, XV Century

AN EXTRAORDINARY MANUSCRIPT, particularly important for the rare beauty of its twelve fine miniature paintings, its more than 1,200 fine initial letters of different sizes and nearly as many textual ornaments (*bouts de ligne*), all delicately painted in gold and colors. This wonderfully preserved book of hours has fine, large margins and was, in all probability, in the possession of a member of the old and celebrated family of Bourdeille (Périgord).

The miniatures are as follows:

(1) The Crucifixion. Ivy-leaf pattern illuminated border displaying a bird, insects, fruit and flowers.

(2) Pentecost. Ivy-leaf pattern illuminated border displaying coats of arms, a peacock, birds, fruit and flowers.

(3) The Annunciation. Ivy-leaf pattern of exceptionally lavish illumination. Displays flowers and foliage.

(4) The Visitation. Ivy-leaf border displaying flowers, acorns, grapes and foliage.

(5) The Nativity. Ivy-leaf pattern of flowers and foliage.

(6) The Announcement to the Shepherds. Illuminated border of flowers, fruits and foliage.

(7) Adoration of the Magi. Curious representation displaying the Christ Child dipping into the contents of the tassa held up to him by the kneeling King. Highly illuminated ivy-leaf patterned border.

(8) The Circumcision. With illuminated border.

(9) The Flight into Egypt. With illuminated border.

(10) The Coronation of the Virgin. Highly decorative illuminated border with foliage and little animals (hares?).

(11) King David Praying. Highly decorative illuminated border.

(12) Mass for the Dead. Highly decorative illuminated border.

Beneath each miniature is a highly decorative illuminated initial letter in burnished gold and colors.

[See illustration]

[NUMBER 104]

105. MANUSCRIPT OF THE FIFTEENTH CENTURY ON VELLUM. [Breviarium.] *Manuscript written in Flemish on* 229 *leaves of fine vellum, each leaf measuring* 7¼ *by* 5 *inches. Written in a legible gothic book hand,* 19 *long lines to the full page, with rubrics.* EMBELLISHED WITH 10 FULL-PAGE ARCH-TOPPED MINIATURES, *each surrounded by a floreated and pictorial illuminated border, the miniatures and borders executed in burnished and liquid gold and colors. Numerous initial letters in burnished gold and colors throughout and other decorations.* 8vo, full eighteenth century red morocco, gilt fillet borders on sides with gilt fan- or shell-like ornaments in corners, small silver medallion plaque on obverse cover displaying the interlaced monogram of S. S. Banks surmounted by an *E* [Princess Elizabeth], which is in turn surmounted by a crown. On the reverse cover is a gilt-tooled medallion displaying a dove surrounded by a laurel wreath; joints cracking.

Belgian, XV Century

The miniatures of this lovely manuscript are as follows:

(1) The Kiss of Judas. An original and unusual interpretation.
(2) Christ before Pilate.
(3) The Flagellation.
(4) On the Road to Calvary.
(5) The Crucifixion.
(6) Descent from the Cross.
(7) The Interment.
(8) King David Praying.
(9) The Nativity. A curious and interesting interpretation.
(10) A richly clad personage offering bread and a ciborium to a man behind whom are two kings.

Each miniature is faced with a page of text within an exceedingly richly illuminated border and an initial letter in burnished gold and colors. Some of these borders display figures and grotesques. There are many beautiful illuminated burnished gold initial letters throughout.

On the fly-leaf is the following provenance written in ink: "*S. S. Banks* 1812, *July* 29*th. A present from Her Royal Highness The Princess Elizabeth*".

In the upper left-hand corner of the inner front cover is the name of the following former owner: "*Wm. Trone. Farnham, Royal.*" Pasted below this is the following note by the same gentleman: "*I have bought several manuscript missals and have seen & minutely inspected many of others in booksellers & private collections, but this fine Book in regard to the expression of the countenances of the persons represented, the perspective of the paintings, the beautiful tinge of the gold on the drapery, the fine regularity of the writing, the charming illumination of the border & capital letters, with the fineness of the vellum, is more excellent than any other that has hitherto come to my knowledge. Wm. Trone.*"

Laid in is an A.L.s. with the following information: "*This book, which experts tell me was illuminated, probably in Ghent or Bruges, late in the XVth Century, was given by the daughter of George* 3*rd to the sister of Sir Joseph Banks, President of the Royal Society, who financed and accompanied Captain Cook on some of his voyages of discovery to the South Pacific. Sir Joseph Banks married Dorothea Hugessen of Provender in the County of Kent on whose death without issue the book passed to her sister Mary, wife of Sir Edward Knatchbull, Baronet of Marsham le Hatch in that County. His son the Right Hon. Sir Edmond Knatchbull* 9*th Baronet & member of Sir Robert Peel's cabinet married the niece of Jane Austen, the celebrated novelist, and the book passed on her death to her eldest son the Right Hon. Edward Knatchbull Hugessen, Lord Brabourne, formerly Member of Parliament for Sandwich. On his death it passed to Edward Lord Brabourne, at one time Member of Parliament for Rochester, on whose death it descended to Wyndham Lord Brabourne, Lieut. Grenadier Guards, killed in action at Neuvre, March* 8*th,* 1915. *He was succeeded by his uncle the present Lord Brabourne the now owner of the book & writer of this note. Brabourne Dec.* 14, 1916".

[See illustration]

[NUMBER 105]

106. MANUSCRIPT OF THE FIFTEENTH CENTURY ON VELLUM. [Horae Beatae Virginis Mariae.] *Manuscript written in Dutch.* 226 *leaves, each measuring* 5½ *by* 4 *inches. Lettered in a gothic book hand,* 18 *long lines to the full page. Rubrications. With a number of exceedingly beautiful large initial letters in* BRILLIANT BURNISHED GOLD AND COLORS *with highly ornamental illuminated margins. Other smaller letters in burnished gold and colors, initial letters throughout in red and blue.* Thick 16mo, full sixteenth century morocco; some small defects such as wormholes in binding and one or two other minor imperfections.

Dutch, XV Century

A CHARMING LITTLE MANUSCRIPT. The burnished gold is almost as fresh now as in the fifteenth century when it was placed upon these pages. Some of the marginal illustrations display pictorial figures of seraphim, avenging angels and souls in Hell.

"HEURES DE LE MONTBOISSIER"

107. MANUSCRIPT OF THE FIFTEENTH CENTURY ON VELLUM. [Horae Beatae Mariae Virginis.] *Manuscript engrossed upon* 189 *leaves of fine uterine vellum, each leaf measuring* 5¾ *by* 3⅝ *inches. Lettered in a gothic book hand in Latin,* 15 *long lines to the full page.* WITH A FULL-PAGE PAINTED FRONTISPIECE AND ELEVEN FINE ARCH-TOPPED MINIATURES WITHIN ILLUMINATED BORDERS IN BURNISHED AND LIQUID GOLD AND COLORS, *illuminated initials throughout.* 16mo, full red seventeenth century French morocco with the ARMS OF JEAN DU BOUCHET stamped in gilt in centers of covers, interlaced monogram ornament in corners and in the six panels of the backstrip, gilt edges. In a red levant morocco solander case, by RIVIERE.

French, XV Century

A BEAUTIFULLY EXECUTED MANUSCRIPT. Written on one of the fly-leaves is the following information: "*Aux armes de Jean Du Bouchet, Conseiller et maitre d'Hotel ordinaire du Roi, mort en* 1685."

The painted arms of Jean du Bouchet appears on the recto of the first vellum leaf. On its verso is a painting within a tabernacle frame, the whole executed in liquid gold and colors. Depicts the donor kneeling and praying before an altar table. Behind him are two saintly figures with nimbi, one in a blue cope holding the *Agnus Dei* (St. Francis of Assisi), the other in a red cope holding a chalice from whence a small viper is emerging (St. John the Evangelist). Both are holding hands out to the kneeling donor. A view of a fifteenth century French city can be seen through the columns.

The illuminated miniatures are as follows:

(1) THE ANNUNCIATION. With a border displaying foliage, grotesque birds and animals and a grotesque figure, all in colors ON A LIQUID GOLD GROUND.

(2) THE NATIVITY. With a border displaying birds, flowers and foliage.

(3) THE ANNOUNCEMENT TO THE SHEPHERDS. With a border displaying grotesques, flowers, fruit and foliage.

(4) THE ADORATION OF THE MAGI. With a border displaying birds, grotesques, flowers, fruit and foliage.

[*Continued*

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(5) THE CIRCUMCISION. With a border displaying birds, grotesques, flowers, fruits and foliage.

(6) THE FLIGHT INTO EGYPT. A curious representation showing a "devil" in the middle background. In the far background is a view of a French city of the fifteenth century.

(7) THE CORONATION OF THE VIRGIN. With a border displaying grotesque animals, a winged insect, flowers, fruit and foliage.

(8) KING DAVID PRAYING. A curious representation showing the Father holding an orb surmounted by a cross. A dog, with a wide red studded collar, is seated behind the king. With a border displaying grotesques, berries, flowers, and foliage.

(9) THE CRUCIFIXION. With a border displaying a cock, a bird, two grotesques, flowers and foliage.

(10) PENTECOST. With a border displaying flying birds, grotesques and flowers, berries and foliage.

(11) Subject for the DANCE OF DEATH. Death is about to hurl his spear into the body of a youth. A man and a woman lie upon the ground dead. With a border displaying birds, grotesques, flowers and foliage.

Besides the above there is a charming historiated initial letter displaying THE VISITATION. The text on this page is surrounded by a similar border to those described above.

The last page appears to have been done at a later time.

108. MANUSCRIPT OF THE FIFTEENTH CENTURY ON VELLUM. [Horae Beatae Mariae Virginis.] 206 *leaves including* 4 *blanks of fine uterine vellum, each leaf measuring* 7 *by* 5⅛ *inches.* WITH 7 ARCH-TOPPED MINIATURES IN BURNISHED AND LIQUID GOLD AND COLORS, *a number of pages with lateral margins in burnished and liquid gold and colors in ivy leaf patterns, some pages with marginal illustrations extending to three sides, numerous large and small brilliantly illuminated initial letters in burnished gold and colors. Lettered in a fine gothic book hand in Latin and French.* 14 *long lines to the full page.* Small 4to, full old red straight-grain morocco (probably early eighteenth century), embossed silver clasp, blue paper doublures and end-leaves, gilt edges. French, XV Century

A CHARMING MANUSCRIPT. A note on a fly-leaf states the following regarding its provenance: "*Ce manuscrit a appartenu au Duc de la Vallière qui l'avait de l'Evêque de St. Denis. Il est du* 15*e Siècle. Il provient de la bibliothèque Royale de Versailles*". On the backstrip is the following lettering: "Manuscript. Anno 1431".

The calendar is engrossed in red, black and burnished gold. The highly decorative miniatures are as follows:

(1) ST. JOHN ON THE ISLE OF PATMOS, WRITING THE GOSPELS. Border displaying a seated monk, bird, snail, flowers, and a grotesque.

(2) THE ANNUNCIATION. Border displaying a man, a woman, flowers, fruit, foliage, and a grotesque, all on a gold ground.

(3) KING DAVID PLAYING. Border displays a peacock with spread tail, an armored soldier, a shepherd with his flock, flowers and fruits.

(4) PENTECOST. Border displays a kneeling soldier with a standard showing a lion rampant. Grotesques, flowers and fruit.

(5) REQUIEM MASS. Border displays a frightened woman cowering on one side of the page, while at the other a dark figure hurls a spear at her. A long-beaked bird, foliage, flowers and fruit.

(6) Priest (?) seated upon a throne holding a book. A man, a woman, and a child kneel before him (donors?) Border displays a man attacking a grotesque beast, other grotesques, birds, leafy sprays and flowers.

(7) A female saint emerging from the body of a beast (lion?). A woman and child kneel before her, the former holding her rosary. In the border is a mounted horseman, a female saint with sheep, flowers and foliage.

IN A FINE OLD RED VELVET BINDING WITH EMBOSSED SILVER CLASPS SHOWING AMORINI IN RELIEF

WITH A SILVER EMBOSSED THONG

109. MANUSCRIPT OF THE FIFTEENTH CENTURY ON VELLUM. [Horae Beatae Virginis Mariae.] *Manuscript written in Latin and in French on* 135 *leaves of vellum, each leaf measuring* 7⅞ *by* 5½ *inches.* 16 *long lines to the full page.* EMBELLISHED WITH 20 FINE MINIATURE PAINTINGS *of which* 4 *are full-page paintings within architectural-type borders* (these are inserted), *and* 16 *are arch-topped miniatures surrounded with illuminated borders of the ivy-leaf pattern. Below each of these miniatures are lines of text with illuminated initial letters. The four inserted full-page miniatures are without illuminated borders and are executed in liquid gold and colors, the other miniatures and illuminations are in* BURNISHED GOLD AND COLORS. 8vo, full red contemporary, or probably somewhat later red velvet binding; broken at inside back, outer backstrip somewhat worn. French, XV Century

A BEAUTIFUL MANUSCRIPT DIFFERING SOMEWHAT IN TREATMENT FROM MANY OTHERS OF THIS PERIOD.

The four full-page paintings in liquid gold and colors are as follows:

(1) Apparently a composite picture of the Visitation, the Annunciation and Saint Barbara. Two fathers of the church appear in the architectural columns. The scene is upon the square of a city. In the heavens is a vignette of three persons holding an open book.

(2) An aged man is kneeling upon a tiled pavement. A woman touches his grayed hair as she points to the Virgin and Child in Heaven. Two women hold up her train. Ecclesiastical architecture in the background.

(3) Bathsheba bathing. Two Latin fathers in the columns. The king watches the golden-haired three-quarter-length nude figure of Bathsheba from an archway.

(4) The Virgin enthroned.

The brilliant burnished gold and colored arch-topped miniatures depict the following:

(1) THE ANNUNCIATION. Coat of arms and the letter "A" twice in the margin.

(2) THE VISITATION.

(3) THE NATIVITY.

(4) THE ANNOUNCEMENT TO THE SHEPHERDS.

(5) THE ADORATION OF THE MAGI.

(6) THE CIRCUMCISION.

(7) THE FLIGHT INTO EGYPT.

(8) THE CORONATION OF THE VIRGIN.

(9) THE CRUCIFIXION.

(10) PENTECOST.

(11) KING DAVID PRAYING.

(12) MASS FOR THE DEAD.

(13) PIETÀ.

(14) THE LAST JUDGMENT.

(15) MARTYRDOM OF SAINT SEBASTIAN.

(16) SAINT BARBARA AND THE DONOR.

All except the first of the foregoing miniatures, display a coat of arms in the margin, an initial letter and the letters "A" and "H", each differing in execution.

[See illustration]

[NUMBER 109]

110. MANUSCRIPT OF THE FIFTEENTH CENTURY ON VELLUM. [Horae Beatae Virginis Mariae. Cum Calendario. Ad usum Romanum.] *Manuscript written on* 332 *leaves of uterine vellum, each leaf measuring* 4⅝ *by* 3½ *inches. Lettered in a gothic book hand in Latin,* 15 *long lines to the full page.* EMBELLISHED WITH 18 ARCH-TOPPED MINIATURES IN LIQUID GOLD AND COLORS AND IN LIQUID GOLD AND GRAYS. *Illuminated borders, large and small illuminated initial letters in* BURNISHED GOLD AND COLORS, *other decorations throughout.* Thick 16mo, full old Spanish calf with a coat of arms on each cover displaying an eagle and five stars surmounted by a plumed crest, richly gilt back, gilt and painted edges, artistic interlaced metal clasp. In a full crimson levant morocco solander case, by RIVIERE. French, XV Century

AN EXCEPTIONALLY FINE, INTERESTING AND BEAUTIFUL MANUSCRIPT. The title as listed on the outside of the case reads: "Horas de Juan de Canavate de la Cueva". The miniatures are as follows:

(1) Probably a portrait of the donor kneeling before Saint Peter and asking the saint to pray to God for him. Behind the donor is an angel.

(2) PENTECOST. Executed *en grisaille.*

(3) THE CRUCIFIXION. In liquid gold and colors.

(4) MADONNA AND CHILD. Angels with small harp and viol. In liquid gold and colors.

(5) THE ANNUNCIATION. In liquid gold and colors.

(6) THE VISITATION. Executed *en grisaille,* with gold nimbi.

(7) THE NATIVITY. In liquid gold and colors.

(8) THE ANNOUNCEMENT TO THE SHEPHERDS. In colors.

(9) ADORATION OF THE MAGI. In liquid gold and colors.

(10) THE CIRCUMCISION. In liquid gold and colors.

(11) THE JUDGMENT OF SOLOMON. In liquid gold and colors.

(12) THE FLIGHT INTO EGYPT. In liquid gold and colors.

(13) THE CORONATION OF THE VIRGIN. Unusual treatment *en grisaille.*

(14) MASS FOR THE DEAD. An extraordinary interpretation *en grisaille.* Even the ornamentation in the illuminated borders have the same funereal aspect. The whole execution is in various tones of gray, lightened with liquid and burnished gold.

(15) SAINT JEROME. A curious and most unusual representation. Saint Jerome in a red hat with a nimbus and a red cloak stands offering his hand to the paw of his standing lion. Beside him is an open book upon a lectern. In liquid gold and colors.

(16) SAINT MATTHEW. The saint is seated engrossing a long scroll while an angel addresses him. In liquid gold and colors.

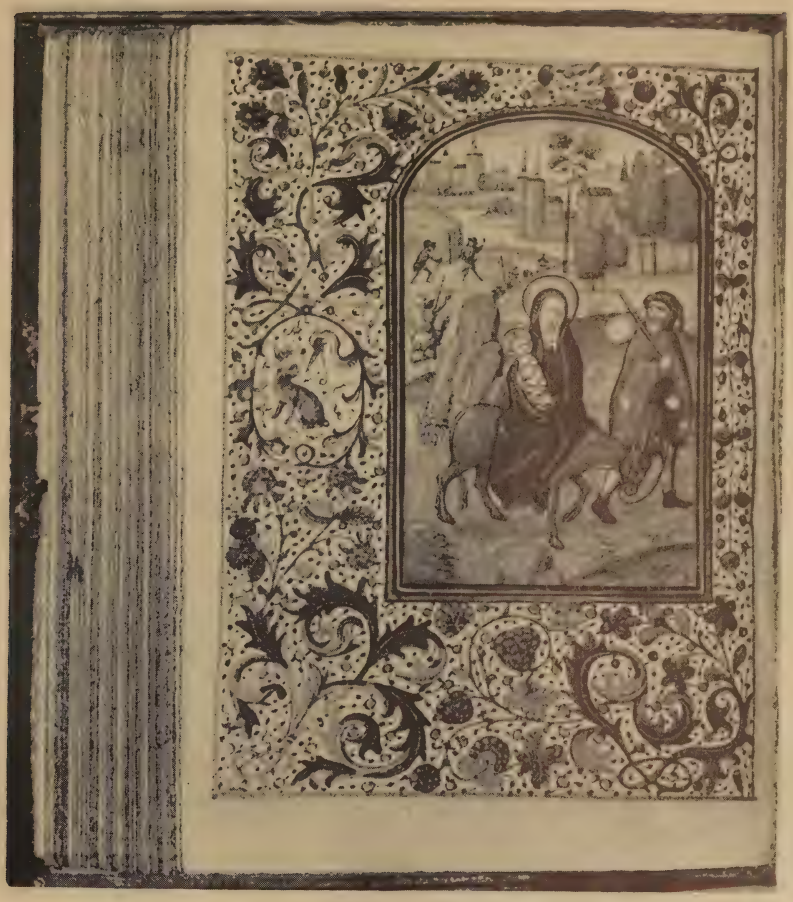
(17) SAINT MARK. The saint is seated at a three-legged round table. His winged emblem is on the floor beside him. In liquid gold and colors.

(18) SAINT LUKE. Interesting interior. In liquid gold and colors.

The illuminated borders are exceptionally interesting. Among the ornaments displayed besides the foliage and the ivy-leaf pattern are flowers, fruits, animal grotesques, seraphim playing the viol, an angel in flight, a knight in armor, hares, a peacock, a woman hawking, birds, a stag, a monk reading, a nude woman emerging from a bud, and other motifs.

The manuscript does not appear to be complete at the end.

[See illustration]



[NUMBER 110]

BEAUTIFULLY WRITTEN IN A CLEAR AND LEGIBLE GOTHIC BOOK HAND

111. MANUSCRIPT OF THE LATE FIFTEENTH OR EARLY XVI CENTURY IN LATIN. [S. J. Heronimi contra Joviniamum.] *Manuscript engrossed upon* 153 *leaves of vellum, each leaf measuring* 15⅜ *by* 11 *inches. Lettered in double columns,* 41 *lines to a full column. With rubrics throughout. Historiated initial letter, numerous exceedingly beautiful illuminated borders in burnished gold and colors. Other decorative initials and illuminations in burnished gold and colors.* Large folio, full modern *café au lait* blind-stamped leather, leather thongs; stab holes appear on the outer lateral side of several leaves, two lower blank margins restored, tear in one leaf, not affecting text. French, late XV or early XVI Century

A BEAUTIFULLY PRESERVED MANUSCRIPT, CLEAN AND WITH THE ILLUMINATIONS IN REMARKABLY FINE STATE. The first leaf of text is headed by a large illuminated historiated initial letter displaying Saint Jerome poring over an opened book with a lion at his feet. The entire text of this page is set within a highly ornamental illuminated border in burnished gold and colors. There a number such exquisitely illuminated borders and initial letters throughout, the freshness of which belies their age.

IN AN INTERESTING SPECIMEN OF SEVENTEENTH CENTURY SOUTH GERMAN BINDING

112. MANUSCRIPT OF THE SIXTEENTH CENTURY ON PAPER. Nürnberg. Des heiligen Römischen Reiche Statt am Norckhaw zwischen francken, Bayrn vnnd Schwaben gelegen ein weitberuffne gewerbstatt . . . Von bemelter Statt Policeischen ordnung vnn Amptern, Iren alten Erbarn geschlechten, auch derselbigen verheyrathungen, Wappen vnnd Cleinotten. Dessgleichen von Manicherley hanndtwercken, so in dieser Statt geübt werden, Steet in gegenwertigem Buch geschriben . . . *Written in German on* 48 *unnumbered leaves,* 746 *numbered pages of which several are blank. Each leaf measures* 12¼ *by* 8¼ *inches. Rubricated text.* WITH 2 ILLUSTRATIONS ON VELLUM, 25 VOTIVE ILLUSTRATIONS IN WATERCOLOR *and* 386 COATS OF ARMS PAINTED IN COLOR. Thick folio, full seventeenth century South German brown leather over wooden boards with an exceptionally interesting series of designs on sides comprising differing borders. The innermost panel displays emblematic designs, with other emblematic designs within the panels; inner gilt and beveled edges, gilt back, metal corners and bosses, metal clasps, gauffered and incised edges; outer joints restored. German, XVI Century

This codex is of the later half of the sixteenth century, apparently of the school of Joh. Neudorffer.

The first painting on vellum depicts the presentation of the book. The donor and a council of eight are depicted. Numerous coats of arms above with *putti* blowing long trumpets. The second painting on vellum displays the Nuremberg arms.

The paintings of the kneeling figures are of great costume interest. The brilliantly painted coats of arms are important from armorial and genealogical points of view.

With the bookplate of William Davignon.

[See illustration]

[NUMBER 112]

113. MANUSCRIPT OF THE EIGHTEENTH CENTURY ON PAPER. Extrait de L'Antiphonnaire et du Graduel de Chartres contenant l'Office Annuel et Solemnel de Toute l'Année par le soin de German-V. LeComte. *Rubricated.* Small 4to, full contemporary mottled calf with gilt border, richly gilt back, gilt edges.

Au Boullay Thierry, 1784

An interesting liturgical manuscript. At the end is the following colophon: "*Perféctum hódie Sábbato* 5 *Martii,* 1785. *Le Comte.*"

With the Mis. de Boquestant bookplate.

114. MANUSCRIPT LEAVES ON VELLUM. A group of 10 manuscript leaves of the early sixteenth century and four leaves copied from old illuminations. Accompanied by an old woodcut of Christ preaching. Together 15 pieces, folio to 8vo.

The first group is engrossed in gothic type in Latin, double columns, with rubrics. The illuminations include an historiated initial letter displaying the Virgin and Child with an exceedingly decorative elongated border with faces and other ornamentation in burnished gold and colors. There are six other large illuminated initial letters in richly burnished gold and colors, accompanied by marginal decoration. There is another historiated initial letter displaying the Virgin within a mandorla. The elongated decorations display a face and other foliage. This also is in burnished gold and colors.

The remaining pieces are excellent copies, exquisitely rendered, of very old pieces comprising a page from a fourteenth century horae, a page from the St. Louis psalter of 1253, an initial from an evangelarium of the tenth century and an historiated initial *S.*

THE FIRST BOOK ON HERALDRY PRINTED IN SPAIN

115. MEXIA, FERNANDO. Nobiliario. *Printed in gothic letters in red and black, in double columns.* 96 *leaves,* 48-49 *lines to a full column. Numerous ornamental woodcut initial letters. With* 64 *small coats of arms, armor and pennons on leaves* 93-95. Folio, full old, probably contemporary, Spanish vellum; old name on title-page.

Sevilla: Pedro Brun and Juan Gentil, 30th June, 1492

An exceptionally fine copy of this greatly praised work on Spanish heraldry. Contains the leaves with the woodcut coats of arms frequently missing. According to the author, this work was composed between 1477 and 1485. Ticknor describes it as "a curious book, written with Castilian dignity of style, and full of the feudal spirit of an age that believed in the inherent qualities of noble blood." The leaves measure 10$\frac{11}{16}$ by 7½ inches.

Hain *11133; Stillwell M460 lists 11(?) copies.

116. MOLIERE, JEAN BAPTISTE POQUELIN, DIT. Oeuvres de Molière. Nouvelle Edition. *Portrait of Molière, engraved by Lépicié after Coypel; same vignette on all title-pages;* 33 *plates engraved by Laurent Cars after François Boucher; and* 198 *vignettes and tail-pieces, some of which are repeated, engraved by Joullain and Laurent Cars after François Boucher.* 6 vols., large 4to, French contemporary green morocco with triple gilt filet borders on sides, gilt corner ornaments, richly gilt backs with red morocco lettering pieces, mottled edges.

A Paris, 1734

First edition with these plates, considered Boucher's masterpiece in the field of book illustration and one of the most beautiful French books of the period.

A fine copy in a contemporary binding, with splendid impressions of the plates.

LES CRONIQUES DE MONSTRELET
ONLY TWO COPIES PRINTED ON VELLUM
ARE BELIEVED TO BE EXTANT

117. MONSTRELET, ENGUERRAND DE. Le premier [le second, le tiers] volume de enguerran de monstrelet. Ensuyvant froissart nagueres imprime a Paris des cronicques de France, dangleterre, descoce, despaigne, de Bretagne, de gascongne, de flandres. Et lieux circonvoisins. *With* 5 MAGNIFICENT FULL-PAGE MINIATURES, 116 *smaller ones,* 2 *floral borders, all in gold and colors, and many painted initials heightened with gold. Black letter, double columns,* 43 *and* 44 *lines to the full page.* 210 *and* 135 *leaves* [leaf x_3 in excellent facsimile]. Three vols. in 2, thick small folio, in an exceedingly splendid binding of dark green crushed levant, richly gilt, with mosaic compartments, executed in the manner of the Eves and displaying among the inlays the fleur de lis. With center medallions displaying a crowned shield with three fleurs de lis, richly gilt and inlaid paneled backs; doublures of crimson levant with a semis of gilt fleurs de lis with a narrow gilt dentelle border, red watered silk end-leaves, gilt gauffered edges displaying the fleur de lis within a diamond pattern of line and pointillé, by LORTIC, *circa* 1870. Each volume in full crimson levant morocco solander case, by LORTIC. Paris: Antoine Vérard [1503]

IN ONE OF THE MOST EXQUISITE OF NINETEENTH CENTURY BINDINGS

A BIBLIOGRAPHICAL GEM OF SINGULAR RARITY AND BEAUTY PRINTED THROUGHOUT ON VELLUM, with each leaf measuring 12½ by 8¾ inches.

Accompanying these volumes is a booklet describing them. This description was made when it was in the possession of Karl W. Hiersemann of Leipzig. The description appears in German and English, and is so comprehensive that we are quoting extracts from it here:

"so far as we know only two copies printed on vellum are extant, viz. one preserved in the Bibliothèque Nationale (La Vallière - Mac Carthy) and the present one, which was once in the possession of A. Firmin-Didot. It is mentioned by Brunet, but has remained unknown to Macfarlane. Both copies belong to the second issue of the work, which, according to Macfarlane, appeared in the same year as the first issue. The work marks the highest degree of perfection ever attained in early French typography. *'Ces deux éditions sont les plus belles qui aient été imprimées en lettres gothiques'* (Brunet). No doubt these two sumptuous volumes were once presented to some distinguished person.

"The numerous illustrations with which both volumes are embellished, are no illuminated woodcuts, but free MINIATURES, executed with great skill and taste in gold and colours. Besides, 5 full-page miniatures, of which one is in excellent facsimile by Pilinski (vol. I, sign. x3), there are 161 smaller ones, each occupying the breadth of a column and varying in height from 5.5 to 10.5 cm. These pictures are of about the same time as the printed book (1503), and are already imbued with the character of the Renaissance. They are painted with opaque pigments, and the liquid gold has been laid on in thin delicate strokes. Owing to the chivalrous character of the chronicle, most pictures represent battles, sieges, entries of princes and similar scenes, affording an immense amount of pictorial information as to the history of the time, its civilization, costume, and arms. There are also numerous architectural representations and interior scenes. Landscape, whenever represented, is rendered with a very charming effect. . . .

"The book is printed with Vérard's type no. 11 (*Cf.* specimen of type in Macfarlane, ill. no. LXXa). The printing is of a wonderful harmony both in the arrangement of the type-area and the lucky contrast produced by the deep black columns set off against the ivory tone of the vellum. Great care has been taken to imitate old manuscripts, line by line being ruled with pale red ink, and all initials and paragraph marks being supplied in blue, red, and liquid gold. At the beginning of each book there is one of Vérard's grotesque woodcut initials (See reproduction in Claudin, hist. de l'imprimerie II,

[*Continued*

p. 503 and Macfarlane ill. no. LXXII), and at the end of the second book is Vérard's second mark (Silvestre no. 36, W. J. Meyer- Bern, franz. Druker- und Verlegerzeichen d. 15. Jahrhunderts no. 160). The type-area measures 219 x 154 mm., the breadth of the side margin is 40 mm., that of the bottom margin is 70 mm.

"Both volumes are in an extraordinarily clean and crisp condition. Beside the column miniatures there are indications in contemporary calligraphic writing as to the subject illustrated.

The bindings are by Lortic, being probably the best specimens of this master's skill and taste. They are the only ones executed by him in the Eves style and were exhibited in the Exposition Universelle of 1878. The dark green morocco covers are inlaid with red and blue compartments, the latter having fleurs de lis in citron mosaic, all richly tooled and gilt with leaf sprays of oak and laurel, arabesques, etc. In the centre there are the arms of France likewise inlaid. The ornamentation of the back is equally rich. The doublures with their semis of fleurs de lis are surrounded by an exquisite dentelle border and the opposite fly-leaves are lined with red watered silk. The gilt edges are diagonally tooled and decorated with fleurs de lis (Cf. Catalogue des livres précieux d'Ambroise Firmin-Didot, vol. I, Paris 1878, no. 696). Both volumes bear the bookplate of A. Firmin-Didot and Graf Axel von Kalckreuth.

"COLLATION: Vol. I: a_{10}:a-e_8, f_{10}, g-v_8, x_7 (of which x_3 is in facsimile) y-z_8, r_8, aa-mm_8, nn_6, oo_8 — 10 unnumb. 11., 303 numb. 11. (foliated, with many errors, ^{1}-30^2).

"Vol. II: A-Z_8 r_8,7_8,4_{10} — 8 unnumb. 11., 202 numb. 11.

"Vol. III: AA_6 1, BB-RR_8 — 7 unnumb. 11., 128 numb. 11.

"Comparing this collation with that given by Macfarlane, no. 176, after a paper copy preserved in the British Museum, we should like to point out the following:

1. According to Macfarlane quire f of the first volume contains only 8 leaves with a gap in the text between leaf 44 and 45. In our copy quire f is made up of 10 leaves, leaf 44 and 45 being counted twice, and there is no gap in the text.

2. Leaf no. 164 belonging to quire x of the first volume is missing in Macfarlane's copy as well as in ours, without being any gap in the text. To all appearance this was a blank leaf and has been cut away in all copies.

3. The first quire of the third volume contains 7 leaves in our copy, while Macfarlane notes only 6 leaves. Our copy contains a full-page miniature inserted between "Table" and text.

"ENGUERRAND DE MONSTRELET, a famous French chronicler, was born about 1390 and died on the 20th of July, 1453. About his life not much has come down to us. The name of Monstrelet is that of a village in Picardy, nowadays called Montrelet, near Doullens. Monstrelet himself claims to be of noble origin. For a long time he was in the service of Jean de Luxembourg, Count of Saint-Paul, who is very favorably spoken of in his chronicle. Monstrelet wrote about contemporary events, of many of which he was an eye-witness. In 1430, he saw the Maid of Orléans at Compiègne, when she was taken a prisoner by the Burgundians, and he assisted at an interview the Duke of Burgundy had with Jeanne d'Arc later on. Monstrelet died when 63 years old, and was buried at Cambrai. His chronicle is divided into two books, which may be regarded as a continuation to Froissart. The latter's work ends with the year 1400, while Monstrelet's two books cover the years 1400-1422, and 1422-1444 respectively. Only these two books are by Monstrelet, the third volume (1444-1467) is a continuation made by one of his numerous followers, Mathieu de Coucy or d'Escouchy. Monstrelet's chronicle embraces the second half of the Hundred Years' War between France and England, being thus of equal interest for the history of both countries. 'En dehors de ce qui touche à Jean de Luxembourg. Monstrelet manifeste, en général, une équité de judgement qu'il serait injuste de méconnaître. Il supplée d'ailleurs à la justice de ses appréqiations par une abondance de notions et de témoignages, qui lui tiennet lieu d'impartialité. Monstrelet succède immédiatement, et sans faire trop pauvre figure, à Froissart. Il est le père véritable et direct de toute une école de chroniqueurs bourguignons du quinzième siècle' (Nouv. Biogr. Gén. 36 col. 31).

[*Continued*

LES CRONIQUES DE MONSTRELET

[NUMBER 117]

Number 117—*Concluded*]

"ANTOINE VÉRARD is among the greatest French publishers, being one of the first to devote special attention to the illustration of books. He was active from 1485 to 1513 and published some two hundred and fifty editions, most, possibly all, of which were printed for him by other men, though these cannot always be identified. Many miniaturists were in his employ, adorning the famous vellum copies of his editions. The address of his establishment changed several times, in the colophon of Monstrelet's chronicle it runs as follows: '*devant la rue neufve nostre dame.*'

"'*La lutte entre le livre manuscript et le livre imprimé prenait des proportions inconnues jusqu'à ce jour en France. Vérard arriva à substituer le livre produit par l'art nouveau au livre produit par la main du copiste; grace à lui la typographie remportait sa dernière victoire sur la calligraphie*' (Renouard: *Imprimeurs Parisiens*, p. 363) . . ."

The full-page miniatures are as follows:

(1) Dedication picture: Monstrelet, or Vérard, the printer, presenting the book to his patron.

(2) Duke Louis d'Orléans, regent of France during the insanity of King Charles VI, being murdered in 1407 at the instigation of Jean sans Peur, Duke of Burgundy.

(3) King Charles VI of France besieging a fortified town defended by the Burgundians (In excellent coloured facsimile by Pilinski).

(4) Cavalry-fight between the French on one side and the Burgundians and English on the other. Within an architectural border.

(5) Cavalry-fight between the French and the Burgundians. Within an architectural border.

The small miniatures are no less interesting. For a complete list of these miniatures the accompanying brochure may be consulted.

[See frontispiece and illustration on the preceding page]

118. MONTANUS, BENED. ARIAS. Humanae Salvtis Monvmenta. B. Ariae Montani stvdio constructa et decantata. *Engraved title-page, engraved head of Christ within a circular medallion and* 69 *fine engravings within borders of flowers, fruits, and birds, signed P.H.* 8vo, full crimson crushed French levant morocco, with an exceedingly beautifully gilt tooled design on covers *au pointillé*, richly gilt paneled back of similar design, inner gilt dentelle borders, gilt edges; skilful marginal restorations to title-leaf. In a cloth case.

Antwerp: Ex proto-typographia regia Christoph. Plantinus, 1571

AN EXCEEDINGLY HANDSOME VOLUME. A-K_4 in eights including the engraved title-leaf, and A-B in eights, the last leaf blank. The plates are mostly engraved by Wierx after P. van de Borcht. RARE. With the Henry Huth bookplate.

MORE, ERASMUS AND OTHERS
ILLUSTRATED BY H. AND A. HOLBEIN AND GRAF

119. MORE, THOMAS. De optimo . . . EPIGRAMMATA clarissimi disertissimicque viri Thomae Mori, . . . EPIGRAMMATA. Des. Erasmi Roterodami. 4 *title-pages with wood-engraved borders by H. and A. Holbein and U. Graf, a full-page view of the Island of Utopia, one vignette,* 24 *historiated capitals and* 3 *printer's marks.* 4to, contemporary full pigskin binding decorated with four blind-tooled frame borders, with the original brass clasps. Basle: J. Froben, 1518

BOUND IN: SAPIDUS, JOANNES. Epigrammata . . . ; one leaf repaired. [Basle, *circa* 1520]

HESIODUS. Hesiodi . . . opera et dies. Nicolas Valla interprete. . . . *Title-page with a wood-engraved border by H. Holbein,* 2 *historiated capitals and printer's mark.* Basle: J. Froben, 1518

[*Continued*

Number 119—*Concluded*]

CLEOPHILUS, FR. OCTAVIUS. Octavius Cleophilus Phanensis poeta venustissimus de coetu poetarum. Cum marginariis adnotamentis. *Title-page with a wood-engraved border by Urs Graf, 2 historiated capitals and printer's mark.* Basle: J. Froben, 1518

GLAREANUS, HENRICUS [LORIT, HENRI.] Isagoge in musicen . . . Duo elegiarum libri Henrici Glareani Helvetii ad uldericum zinlium doggium. *Numerous wood-engraved musical notations, 2 title-pages with woodcut borders by H. Holbein, 10 historiated capitals and printer's marks.* FIRST EDITION OF THIS RARE WORK ON MUSICAL ART. Basle: J. Froben, 1516

ERASMUS, DESIDERIUS. In hoc libello continentur Querela pacis undique gentium eiectae profligataeque. In genere consoltorio de Morte Declamatio—Encomium matrimoni—Encomium artis medicae, autore Des. Erasmo Roterodamo. 4 *title-pages with wood-engraved border by H. Holbein, 7 historiated capitals and printer's mark.* Basle: J. Froben, 1518

ERASMUS, DESIDERIUS. Des. Erasmi Roterodami apologia pro declamatione de laude matrimonii. *Title-page with wood-engraved border by H. Holbein,* wood-engraved borders, capitals and printer's mark. Basle: J. Froben, 1519

MARCELLUS VIRGILIUS. Marcelli Virgilii de Militiae laudibus oratio, Florentiae dicta. *Title-page with wood-engraved border by H. Holbein, 2 historiated capitals and printer's mark.* Basle: J. Froben, 1518

HORUS APOLLO or HORAPOLLO. Oris Apollinis niliaci hieroglyphica, per Bernardinum Trebatium Vicentinum de Graecis translata. *Title-page with wood-engraved border by H. Holbein, 3 historiated capitals and printer's mark.* Basle: J. Froben, 1518

RICCIO, MICHAEL. Michaelis Ritii Neapolitani De regibus Francorum lib. III. De regibus Hispaniae lib. III. De regibus Hirosolymorum lib. I. De regibus Neapolis & Siciliae lib. IIII. De regibus Ungariae lib. II. *Title-page with wood-engraved border by H. Holbein, 14 historiated capitals and printer's mark.* Basle: J. Froben, 1517

GARZON, JOANNES. Io. Garzonis Bononiensis de Rebus Saxoniae, Thuringiae, Libonotriae, Misnae et Lusatiae, libri duo. *Title-page with wood-engraved border by H. Holbein, 4 historiated capitals and printer's mark.* Basle: J. Froben, 1515

A brilliant copy despite a small worm hole through the first 140 pages.

AN IMPORTANT AND SUMPTUOUS CATALOGUE

120. [MORGAN, J. PIERPONT.] [W. M. LAFFAN AND S. W. BUSHELL.] Catalogue of the Morgan Collection of Chinese Porcelains. COLORED *plates and text illustrations.* 2 vols., 8vo, full green and olive crushed levant morocco with a double gilt fillet border on sides, gilt paneled backs, wide inner levant borders, gilt; doublures of green watered silk, end-leaves in the first volume, of levant, those of the second volume, watered silt, gilt tops, uncut. New York, 1904-11

EACH WORK IS ONE OF 250 COPIES PRIVATELY PRINTED. Tipped in vol. I is a typewritten letter signed by Mr. Morgan, presenting this copy to Charles H. Read of the British Museum.

121. MORGAN, J. PIERPONT. Catalogue of Manuscripts and Early Printed Books from the Libraries of William Morris, Richard Bennett, Bertram, Fourth Earl of Ashburnham, and Other Sources. Now forming portion of the Library of J. Pierpont Morgan. Early Printed Books. *Profusely illustrated.* 3 vols., folio, three-quarter red levant morocco, gilt, richly gilt backs, gilt tops, uncut, by RIVIERE. Each volume in a cloth slip case. London, 1907

ONE OF 170 COPIES ON PAPER. A VERY IMPORTANT BIBLIOGRAPHICAL WORK comprising: Vol. I: Xylographica, Germany and Switzerland. Vol. II: Italy and part of France. Vol. III: France, the Netherlands, Spain, & England.

122. MURNER, THOMAS. Die geuchmat zū straff allē wybschē mannen . . . *Interesting woodcut borders and* 55 *exceedingly fine woodcuts of which* 4 *are by Ambrosius Holbein, one coat of arms by Urs Graf and the remainder are signed with the monogram C.A.* Small 4to, full old vellum binding taken from an old antiphonal. Basil: Adam Petri, 1519

FIRST EDITION. A RARE AND CURIOUS WORK. The Geuchmatt, or fool's meadow treats upon men and women who, since the beginning of the world, have fallen through love. The amusing woodcuts designed by Murner himself and partly executed by Ambrosius Holbein, illustrates the rather unconstrained text in a most delightful manner. A FINE FRESH COPY.

123. MURRAY, C. FAIRFAX. Catalogue of a Collection of Early French Books in the Library of C. Fairfax Murray. Compiled by Hugh Wm. Davies. *Profusely illustrated.* 2 vols., thick royal 4to, half emerald green levant morocco, gilt backs with brown morocco lettering pieces, gilt tops, uncut. London: Privately Printed, 1910

ONE OF 100 COPIES PRIVATELY PRINTED.

124. MURRAY, C. FAIRFAX. Catalogue of a Collection of Early German Books in the Library of C. Fairfax Murray. Compiled by Hugh Wm. Davies. *Profusely illustrated.* 2 vols., thick folio, half purple levant morocco with green morocco lettering pieces, gilt tops, uncut. London: Privately Printed, 1913

ONE OF 100 COPIES PRIVATELY PRINTED.

125. NEPOS, CORNELIUS. Vitae imperatorum. 54 *leaves including the two genuine blanks which are at the end of the book in this copy. Printed in roman type,* 32 *long lines to the full page. With four painted initial letters, the first with flowers, painted in light colors upon a black ground, other initial spaces left blank. Each leaf measures* 10 15/16 *by* 7⅞ *inches. With neither foliation, catchwords, nor signature marks.* Small folio, full eighteenth century French red morocco with a triple gilt fillet border on sides enclosing the COAT OF ARMS OF VILLENEUVE, PREMIER MARQUIS DE FRANCE stamped in gilt, gilt back, gilt edges. In a morocco-edged cloth slip case.

Venice: Nicolaus Jenson 8 March, 1471

EDITIO PRINCEPS AND VERY RARE. A VERY FINE COPY in spite of one or two very trifling binding and internal blemishes.

The verso of the colophon leaf and both sides of the two genuine blanks are covered with manuscript notes in Latin in an old hand.

Hain *5733; Proc. 4068; BMC V,167; Stillwell C814 lists ten copies.

A RARE INCUNABLE IN A BINDING BY BOZERIAN LE JEUNE, SIGNED BY HIM

126. NICOLAUS PERGAMENUS. Dialogues creaturarum moralisatus. 102 *leaves, each leaf measuring* 11⅜ *by* 8⅛ *inches.* [Should have 104 leaves, lacks two blanks.] *Black letter,* 34 *long lines to the full page. Without numeration or catchwords. Initial letters painted in red throughout,* 124 *magnificent outline woodcuts, and a fine arabesque border on the first page of text, initials and initial strokes and paragraph marks supplied in red.* Small folio, full black straight-grain morocco with a gilt design on sides enclosing THE ARMS OF THE HON. THOMAS GRENVILLE, gilt back, gilt edges; a few skilful internal restorations, last leaf skilfully rebacked and probably supplied from another copy. In a cloth slip case.

Gouda: Gerardus Leeu (first press), 3rd June, 1480

EDITIO PRINCEPS, THE FIRST ILLUSTRATED BOOK PRODUCED BY LEEU, AND ONE OF THE EARLIEST BOOKS PRINTED AT GOUDA, THE FIRST WITH WOODCUTS.

"The first page is surrounded by a very wide woodcut border of outline foliage, etc., a large woodcut initial 'S', white on black, and a large cut of the sun and moon. The colophon at the end of the work is surmounted by a large handsome, outline device of the printer (its first appearance). In the upper corners are the arms of Gouda (a pail between six stars), and the trade-mark of the printer; below, an arch, two lions supporting the arms of the Archduke Maximilian.

"Besides the device there is an oblong woodcut in outline to each of the 122 dialogues. The ravens in two of them are solid black with white claws, etc., one woodcut shows a key and lock; another angling with a float (said to be the earliest printed representation), among other woodcuts are a quadrupedal satyr, an Onocentaur, and a rhinocerus; this is perhaps the nearest approach in a XVth century book to the real rhinoceros. (The first specimen of the animal to reach Europe in modern times was that represented by Dürer in 1515.)

"This is the famous first edition of this the first illustrated book printed at the first press of Gerardus Leeu, the first printer at Gouda, and the most important of all the Low Country printers of the fifteenth century. In all there were some thirteen or fourteen editions in various languages in the fifteenth century showing the popularity of the book. Gerardus Leeu, a man thought by Erasmus to be worthy of his friendship, was possessed of astonishing industry.

"The work is in itself a collection of fables. The dialogues supposed to take place between inanimate objects, between well-known animals, and lastly, between monsters not recognized by zoologists, are in each case accompanied by a short proverb made to order, by an admirable moralization and by a quaint woodcut."

With the bookplate of the Hon. Thomas Grenville.

Hain 5124; Proc. 8920; Stillwell N131 lists four copies.

A FIFTEENTH CENTURY ILLUSTRATED BOOK OF THE GREATEST IMPORTANCE

THIS IS FIRST OF THE SEVERAL MAGNIFICENT PRODUCTIONS ENCOURAGED BY THE EMPEROR MAXIMILIAN

127. NITZSCHEWITZ, HERMANNUS. Psalterium. Nouum Beate Marie Virginis Psalterium. *Beautifully printed in gothic characters,* 40 *long lines to the full page. A large, florid woodcut initial F used twice at the beginning. Red and blue initial letters painted in a most artistic and delicate manner throughout. Initial strokes painted in red throughout.* 116 *leaves, each leaf measures* 8¼ *by* 6 *inches. The woodcut decorations have been planned on so lavish a scale as to be almost unparalled during the fifteenth century; they consist of two remarkable full-page cuts, a set of* 166 *extremely characteristic half-page cuts of scenes in the life of Christ and His Mother and an extraordinary series of woodcut borders.* 4to, in blue crushed levant morocco borders and back; with vellum panels in the centers of which are hand-painted oblong miniatures. That on the obverse cover depicts a queen in a robe of red and ermine, reading; a courtier is at her feet. That on the reverse cover depicts a poor man reading; at his feet is a green devil. Both miniatures are bordered by a richly decorated illuminated border in the style of the French fifteenth century illuminated manuscripts. The levant border displays grapes and grape leaves in gilt, richly gilt paneled back with similar ornamentation, inner levant borders, gilt edges, by RIVIERE. In a cloth slip case.

Zinna, press of the Cistercian Monastery [not after 1496]

EDITIO PRINCEPS. IN A BEAUTIFUL BINDING FOR THIS REMARKABLE AND MAGNIFICENT WORK, JUSTLY CELEBRATED FOR THE PROFUSION AND ORIGINALITY OF THE WOODCUT DECORATIONS. The Emperors Frederick and Maximilian were intimately connected with its production.

"Two full-page cuts were designed, each one repeated. The first represents Our Lady in glory. Beside her stand Frederick III and Maximilian, with their banner-bearers. Below kneel four praying figures with rosaries: (1) Albert von Klitzing, dean of Magdeburg, with his arms, three Tartar caps; (2) Adolph von Anhalt, provost of Magdeburg, with his arms, those of Anhalt impaling Saxony and old Anhalt; (3) Nicolaus, abbot of Zinna, with the arms of the monastery, a cross with the letters MORS, and a crozier; (4) a religious, probably intended for the author. The second cut represents Frederick, from whose breast grows a vision of the Virgin and Child standing on the crescent moon, kneeling before an altar, and handing on his sword to Maximilian who kneels behind him; (this would indicate that Frederick was dead before the printing of the book was commenced; the date of his decease was 19 Aug., 1493). Imperial arms at foot.

"Besides these are 166 cuts, about 175 x 185 mm. of scenes from the lives of Christ and his mother, in each lower left corner being a circle containing a suggestion or pre-figurement of the particular incident. Some of the more remarkable subjects are as follows: A_6, the angel Gabriel holding a figure of the Trinity composed of three distinct child forms springing out of the lower part of another. B_2vo., the Child of the Image of Pity, the Cross forming part of a wine-press. F_2vo., the Last Supper, at a round table.

"Six vertical border-pieces of architectural structure, three of Frederick kneeling in prayer, three of Maximilian, with both Our Lady and the Deity above in two of the pairs, and only the Deity above in the other pair. Eight pairs of horizontal border-pieces consisting of various scenes as follows: On a background dotted with roses, four saintly women offer a wreath to the kneeling author holding a rosary and processional cross; on the left are the dean and provost of Magdeburg, and possibly the abbot of Zinna; the same arms appear as on the extreme left of title. Similar figures and arms are seen on another border, but a kneeling pope (nimbed) takes the place of the author. Others show

[*Continued*

monks, nuns, abbots of various orders, lay persons of both sexes, etc., adoring and receiving and collecting the sacred Blood which jets from Christ's wounds, etc.

"There is another border of a quite different character, consisting of naturalistic sprays of roses; this occurs on A_2,A_5,C_1 (prelim.) and $[]_1$, the first two with large initial F, with tail-piece bearing the Imperial Eagle.

"The designer of the work has made the double-page the unit of decoration. At the head of each double-page (from Alvo - H_8 and HH_1vo. - L_4) are two woodcut illustrations, with 15 lines of text below each. On the left of the double-page is an architectural border-piece containing the Emperor Frederick kneeling in prayer; and, on the right, a similar border-piece, but with Maximilian in prayer. At the foot are a pair of border-pieces containing some symbolical representation, very decoratively treated.

"First and only latin edition of the new 'Marienpsalter', apparently intended as a spiritual weapon against the ever-increasing power of the Turks. It owes its origin to the revival in 1475 of the old *Rosenkranz Brüderschaft* by J. Sprenger, the prior of the Dominican convent at Cologne. The date of the book must lie between 1492, the year of its composition, and 1496, the year in which the Bodleian copy was rubricated. On the probable date, Schreiber remarks: 'There is documentary evidence that the author Nitzschewitz solicited the Emperor Frederick for a sum of money with which to get his work printed, but obtained it only in 1494 from his son and successor Maximilian. One might contend that the author, tired of waiting, perhaps ordered the impression of his work at his own expense, before receiving the Imperial encouragement. But as many engravings represent the two emperors, and Maximilian succeeded to power only in 1493, it follows necessarily that this volume could have been issued, at the earliest in 1494.'

"The Cistercian monastery at Zinna, between Potsdam and Wittemberg, never, as far as is known, printed another work within its precincts. The types used in the Psalterium are previously found in the possession of Conrad Kachelofen at Leipzig. The Monastery may have sent for Kachelofen to undertake the printing of the work, for he was absent from Leipzig in 1495-6. Or, alternatively, Kachelofen may have loaned his type to the Monastery".

Some old writing is evident on the first page.

Hain *11891; Schreiber 4859; BMC III,700; Fairfax Murray, Cat. of Early German Books, 309; J. P. Morgan Cat.; Stillwell N230 lists eight copies.

128. NUREMBERG CHRONICLE. Hartmann Schedel. Liber chronicarum. 326 *leaves including one blank* [should be 328, but lacks two blank leaves], *gothic type, woodcut lettering on the title-page; with* 1,809 *woodcut illustrations by Wohlgemuth and Pleydenwurff and a double-page map of Germany.* Folio, full late sixteenth or early seventeenth century blind-stamped calf, over wooden boards metal corner guards; restorations to binding, some binding defects, portions of clasps and thongs missing, one or two minor internal defects. Nuremberg: Anton Koberger, 1493

First edition of the nuremberg chronicle. a large copy, with the leaves measuring 18½ by 12½ inches. The front page of text [folium1] displays a large initial letter with marginal decorations in color. Large initial letters in red and blue on penwork grounds. Initial strokes in red throughout the volume.

The woodcut of Pope Joan on the verso of folium 169, and the text relating to it, are unmutilated.

129. OBERTUS DE HORTO. Kaiserliche Lehnrechte mitsamt andern Rechten. [Constitutio feudorum, translated by Jodocus Pflanzmann.] *Full-page woodcut.* 35 *leaves of text* [should have 36, lacks the last blank], *gothic type, double columns,* 39 *lines to the full column. Signatures, but no catchwords, or foliation.* 4to, kid-backed boards. Augsburg: Lucas Zeissenmair, 1494

525

AN EXCEEDINGLY RARE BOOK. This volume has, bound in, covers of a stiff paper that look as though they were issued at the same time as the work. Each cover displays an exceedingly large and ornamental arabesque design within an ornamental frame in heavy black print. Old writing of the period also appears on each cover.

The title reads as follows: "Keyserliche lehenrecht czusmpt andern rechtē hierinne begrissen/ durch Obertum zusamen geseczt/ vnd kürczlich czu teütsch pracht/ vnd transferiert ist".

On the verso is the woodcut representing the Emperor with six electors seated on a raised platform; before him kneels the Count of Würtemberg. In front is an incline on which one of the horses in the foreground appears to be mounting; a knight on left bears the Würtemberg standard. A curious and uncommon picture, which Schreiber considers to be by the Thwrocs artist and to be a free copy of the cut in the Schwabenspiegel (G.Zainer,c.1475). Schreiber mentions '*sept princes-électeurs*'; there are only six. The "*escalier*" appears to be a *slope.*

THE FIRST BOOK TO MENTION AMERICA
(AFTER THE PRINTED LETTERS OF CHRISTOPHER COLUMBUS)

130. ORTIZ, ALONSO. Los Tratados del Doctor Alonso Ortiz. *Gothic letter text in Spanish and Latin; double columns,* 43 *lines and head-line to a full page. Ornamental woodcut initials. Printers' device below colophon on last leaf.* Folio, full vellum; one or two trifling defects.

Sevilla: Tres Alemanes Compañeros (Johann Pegnitzer, Magnus Herbst, and Thomas Glockner), 1493

2400

EDITIO PRINCEPS. A SUPERB COPY OF THIS EXCESSIVELY RARE BOOK, each leaf measuring 10¾ by 7⅝ inches.

"This beautiful impression was the first book issued by the German printing firm of 'Tres Alemanes Compañeros', which, previous to 1493, when Paul of Cologne left the company, had been the 'Cuatro Compañeros Alemanes'. The device adopted by the reconstituted company was the old device with a few alterations: the letter P, for Paul of Cologne, was removed, and the quadruple cross changed to a triple cross.

" 'The work comprises a collection of orations, treatises, and epistles, from a canon of Toledo not less famous for his bigotry than for his rhetoric, and contains two allusions (which are among the earliest) to the discovery of the Western Hemisphere by Columbus in 1492. They are to be found recto of folio 40 and on the verso of folio 43, 'Behold! the eyes of all mortals are justly fixed upon you with merited approbation, O glorious Princes! for there is no nation ever so barbarous, even in the distant Indies, that is not aware of your triumphs, so prosperous, although your victories seem to shine in the remotest limits of the occident of Spain, as from the extremities of the World such an echo of your power has arisen that it could reach the ears of all the living, striking terror among the inhabitants of the whole earth!' "

With the Alexander Petavius bookplate.

Hain 12109; Proc. 9523; Sabin 57714; Harrisse 10; Stillwell 099 lists ten copies.

ORTULUS ROSARUM. See HORTULUS ROSARUM.

131. [PASCAL, BLAISE.] Les Provinciales ou Les Lettres escrites par Louis de Montalte à un Provincial de ses amis et aux RR. PP. Jesuites sur le sujet de la Morale et de la Politique de ces Pères. 4to, full white vellum.

Cologne: Pierre de la Vallee, 1657

FIRST EDITION of the first seventeen letters which were published separately; the title-page and the eighteenth letter have been supplied in skilful calligraphy. Bound in are the following pamphlets published for or against "*Les Provinciales*". The initials A.M. and the numbers stand for the description given by Mr. A. Maire in his Bibliography of the works of Pascal.

[NICOLE, P., ARNAULD, A., and PASCAL, B.] Advis de Messieurs les Curez de Paris . . . Paris, 1656, 8 pp. (A.M., p. 300)

[ARNAULD, A.] Extraits de quelques unes des plus dangereuses propositions de la Morale . . . Paris, n.d., 24 pp. (A.M., p. 298)

[ARNAULD, A.] Suite de l'extrait de plusieurs mauvaises propositions des Nouveaux Casuisites. . . . Paris, 1656, 10 pp. (A.M., p. 298)

PRINCIPES et suites de la probabilité. . . . 18 pp.

EXTRAITS de plusieurs dangereuses propositions. . . . 16 pp. (A.M., p. 304)

LETTRE d'un Cure de Rouen . . . Paris, 1656, 16 pp. (A.M., p. 306)

LETTRE d'un ecclesiastique de Rouen . . . Paris, n.d., 4 pp. (A.M., p. 309)

EPISTOLA illustrissimi ac Reverendissimi D.D.Jacobi Boonen . . . 8 pp. (A.M., p. 385)

TRADUCTION d'une lettre éscrite par Messire Jacques Boonen. . . . 8 pp. (A.M., p. 385)

[ROUSSE.] Sommaire de la Harangue de Messieurs les Curez de Paris. . . . Paris, 1656, 8 pp. (A.M., p. 316)

A MESSIEURS les Vicaires Generaux. . . . 2 pp.

[PASCAL, B.] Factum pour les Curez de Paris. . . . 8 pp. (A.M., p. 300)

[PASCAL, B.] Reponse des Curez de Paris . . . 8 pp. (A.M., p. 300)

[PASCAL, B.—ARNAULD, A.—NICOLE, P.] Troisième, (Quatrième, Cinquième, Sixième, Septième, Huitième et Neuvième) escrit des Curez de Paris. . . . 120 pp. (A.M., p. 30)

The lateral margins of the pages of the first four letters and the first page of the fifth one have been reinforced. The volume is extra-illustrated with an original pencil portrait of Pascal, and two engraved portraits of C. Jansenius and A. Arnold. Laid in at the beginning of the work are two A.L.s. from Witchsacky, notes by Dr. Loosenberg, a poem by Prof. U. Meyor, a copy of the same, and a view of Port Royal.

From the libraries of Ernest Gramberg, his daughter, Dr. Loosenberg, and from Marie Charlotte Henriette Pinault with her hand-drawn bookplate.

132. PETRARCA, FRANCESCO. Trionfi. Sonetti e canzoni. [The commentaries revised by Gabriele Bruno and Girolamo Centone.] 238 *leaves* [Part I-136 leaves with the first blank, and Part II-102 leaves with the last blank.] *Woodcuts. Roman type,* 59-60 *long lines to the full page of commentary flanking the text. No catchwords, but with signatures and foliation.* Folio, full deep brown crushed levant morocco with an exceedingly elaborate and handsomely gilt design on covers, gilt paneled back, gilt edges, by BEDFORD. In a cloth case.

Venice: Matteo Capcasa (di Codeca),
12 January, 1492/3, 28 March, 1493

AN EXCEEDINGLY HANDSOME COPY OF THIS EDITION. With the Thomas Brooke bookplate.

Hain 12774; Proc. 5510-11; BMC V, 486.

Franciſci petrarcæ laureati poetæ
necnon ſecretarii apoſtolici
benemeriti. Rerum
uulgariũ fragmẽ-
ta ex originali
libro extracta
In urbe pa
tauina li
ber abſo
lutus eſt
fœlici
ter.
BAR. de Valde. patauus. F. F.
Martinus de ſeptem arboribus Prutenus.
M.CCCC.LXXII.
DIE VI. NO
VEN
BIRS.

[NUMBER 133]

133. PETRARCA, FRANCESCO. Sonetti e canzoni Trionfi. 188 *leaves* [should have 190, but lacks the two blank leaves]. *Printed in roman type,* 30 *long lines to a full page. With neither signatures, catchwords, nor foliation. Each leaf measures* 9⅝ *by* 5⅞ *inches. With capital spaces and guide letters.* Royal 8vo, full midnight blue straight-grain morocco, blind and gilt lozenge-shaped patterns on sides within blind-tooled framework and richly gilt corner ornaments floreated and *en pointillé* corners, richly gilt paneled back similar to the floreated corner ornaments, wide inner blue borders artistically tooled and gilt; doublures of *café au lait* straight-grain morocco, vellum fly-leaves, gilt edges signed at the foot of the backstrip: P. BOZERIAN. In a cloth slip case.

Padua: Bartholomaeus de Valdezoccho and Martinus de Septem Arboribus, 1472

THIRD EDITION, OF GREAT RARITY, PRINTED AT THE FIRST PRESS ESTABLISHED IN PADUA, DURING THE FIRST YEAR OF ITS ACTIVITY.

The first edition of the *Sonetti e canzoni* was printed at Venice by Vindelinus de Spira in 1470, the second at Rome by Georgeous Lauer in 1471.

Hain 12755; Proc. 6759; BMC VII,904.

[See illustration]

134. PETRARCA, FRANCESCO. Canzoniere et Triomphi di Messer Francesco Petrarcha. *Vignette oval portraits facing title-page, title surrounded by woodcut border, full-page woodcuts.* Narrow 12mo, full eighteenth century midnight blue morocco with a wide and handsome gilt ornamental border on sides, richly gilt paneled back displaying urns and stars in five panels and lettering in the sixth, narrow inner gilt borders; doublures and end-leaves of deep salmon watered silk, gilt edges, in the manner of, and believed to be by DEROME LE JEUNE. Florence: Philippo di Giunta, 1515

A note pasted to the fly-leaf of this fine copy states that this volume is from the Antoine-Auguste Renouard Collection.

135. PLENARIUM. Evangelia et Epistolae, in German. 341 *leaves* [should have 342, lacks the frontispiece]. *Printed in bold semi-gothic type,* 34 *long lines to a full page. There are* 49 *woodcuts, making* 54 *by repetition, representing the Life of Christ. Preceding each cut is an ornamental woodcut initial.* Folio, full sixteenth century pigskin with an exceedingly fine and ornamental blind-stamped series of designs on covers, one border displaying small portraits. The obverse cover displays the initials *W. H.* and the date 1569. Metal clasps, later thongs; rebacked, one or two very minor internal defects. [Augsburg: Gunther Zainer] 1474

Second edition with the same cuts as the first, also by [Zainer] March 3, 1473. AN EXCEEDINGLY RARE VOLUME. For a full collation and explanatory remarks *vide* C. Fairfax Murray "Cat. of Early German Books", pp.540-1, vol.II.

Not in Hain, Proctor, or Pollard.

136. POLITIANUS, ANGELUS. Opera. [Edited by Alexander Sartius.] 452 *leaves* (232nd *is a blank and genuine*), *roman and greek type,* 38 *long lines to the full page.* Thick folio, early eighteenth century red French morocco with an exceedingly handsome gilt dentelle border on sides with fan-like corner ornaments, richly gilt and designed back, marbled end-papers, gilt edges, in the manner of, and probably by PADELOUP; old writing in some margins. Venice: Aldus Manutius Romanus, July 1498

EDITIO PRINCEPS. A FINE AND PERFECT COPY with the two leaves of Register at the end beneath which is the "*Monodia in Laurentium Medicem*". It contains also the first specimen of Hebrew type used by Aldus who did a great deal to make this a beautiful production.

The last leaf of sig. K is a blank. The conspiracy of Pazzi has been left out, probably because the printer did not wish to incur the displeasure of the court of Rome by printing a history in which a Pope seemed to be an accomplice to a premeditated murder.

J. A. Symonds says: "The spirit of Roman literature lived again in Poliziano. If he cannot be compared with the Augustan authors he will pass muster at least with the poets of the silver age. Neither Statius nor Ausonius produced more musical hexameters or expressed their feeling for natural beauty in phrases marked with more spontaneous grace . . . "

Hain 13218; Proc. 5567; BMC V,559; Stillwell P 808 lists thirty-four copies.

THERE IS NO COPY IN ANY OTHER AMERICAN COLLECTION

137. PSALTERIUM CUM HYMNIS. 164 *leaves. Gothic missal type,* 18 *lines, resp.* 36 *lines to the page. Printed in red and black throughout. Contemporary gothic blind-stamped calf over oak boards.* Thick folio, on both covers a floral diaper, on the back cover at regular intervals large rosettes; original brass center bosses, corner pieces, clasps and catches finely worked and well preserved. Leipzig: Konrad Kachelofen, 1497

OF THE EARLY LITURGICAL PRINTINGS THIS IS ONE OF THE FINEST AND RAREST SPECIMENS, MUCH RARER THAN THE CELEBRATED FUST AND SCHOEFFER PSALTERS of 1457, resp. 1459. In fact, there are ONLY TWO OTHER COPIES OF THIS EDITION RECORDED, one in Greifswald (Pomerania), the other copy in Schleusingen (Thuringia). It was the Greifswald copy from which the colophon was reproduced in the publications of the "*Gesellschaft für Typenkunde*"; the Kreisler copy then was still unrecorded. Bohatta no. 930 mistakenly identified this edition with Copinger II, 4952, which is different. Only Reichling is correct.

A fine copy in perfect condition except for a few minor restorations without any loss of text. Only the fine printer's device (Weil 70) at the end is in perfect facsimile.

Not in Hain, Copinger, British Museum Catalogue, Burger, Vouillième, or Günther. This copy is not listed in Stillwell, Second Census. Reichling, Appendices, III, 1038. Bohatta, Liturgische Bibliographie, 930. This very copy is listed in Hiersemann's Incunabula Catalogue no. 582, item 182 (THE ONLY COPY EVER OFFERED FOR SALE).

FIRST EDITION OF PTOLEMY WITH WOODCUT MAPS

ALL THE MAPS, INITIAL LETTERS, MARGINAL AND LINE DECORATIONS IN CONTEMPORARY OR SLIGHTLY LATER COLORING

138. PTOLEMAEUS, CLAUDIUS. Cosmographia. [Translated by Jacobus Angelius. Edited by Nicolaus Germanus.] 133 *leaves. A large historiated woodcut initial at beginning depicting Nicolaus Donis presenting his work to Pope Paul* II; *a smaller historiated initial with a portrait of Ptolemy on* 2^b; *and numerous other fine initial letters.* WITH 32 WOODCUT MAPS, *all but one, occupying two pages. On the verso of most of the maps is printed the descriptive text, which is enclosed by woodcut borders. All the decorations and several lines of text have been embellished with color.* Folio, early seventeenth century blind-stamped calf, metal clasps with later leather thongs, rebacked. Ulm: Lienhart Holle, 16 July, 1482

AN OUTSTANDING EDITION OF PTOLEMY: THE FIRST PRINTED IN GERMANY AND THE FIRST WITH WOODCUT MAPS. It holds a place among the finest books which Germany produced during the fifteenth century, and is the work with which Lienhart Holle made his début as a printer at Ulm.

"The maps were prepared sometime between 1464 and 1471, by Nicolaus Donis, a Benedictine Monk of the Convent of Reichenbuch in Bavaria, who dedicated the work to Pope Paul II. They comprise a Map of the World and 25 other maps according to Ptolemy, and, in addition, modern maps of Spain, Italy, the countries of the North, France, and Palestine. The name of the engraver of the maps is disclosed by a legend on the upper border of the world map: 'Sculptured by Johannes Schnitzer de Armssheim.' THIS IS THE FIRST MAP WHICH IS SIGNED.

"The world map is remarkable because the geographer for the first time has ventured to make some changes in Ptolemy's picture of the world, though as yet only for the distant north.

"Greenland, under the name of 'Engronelant', is shown in the 'modern map' of the countries of the North — this is the earliest printed presentation of any part of the New World."

There are soil marks and a few small holes, and one or two other trifling defects, but this is an EXCEEDINGLY FINE COPY with the leaves measuring $16\frac{11}{16}$ by $11\frac{3}{8}$ inches.

Hain *13539; Proc. 2556; BMC II,538; Stillwell P,990, lists twenty-four copies.

[See illustration]

[NUMBER 138]

THE EARLIEST KNOWN EXAMPLE OF AN ORNAMENTAL TITLE-PAGE

139. REGIOMONTANUS. JOHANN MULLER OF KONIGSBERG. Calendarium. 32 *leaves without signatures, catchwords, or foliation; the title-page and many of the tables printed partly in red; the title within a graceful outline border; with* 4 *full-page diagrams, the "Instrumentum Verdi Motus Lunae" complete with* 2 *volvelles, and the pointer on the "Quadratum Horarium Generale" and* 60 *diagrams of eclipses, lightly colored in yellow;* 14 *fine initials composed of branches and leaves gracefully entwined. The leaves measure* 10¼ *by* 7½ *inches.* Small folio, full light brown calf, gilt, gilt edges.

Venice: Maler, Ratdolt & Löslein, 1476

A BOOK EXCESSIVELY RARE IN SUCH REMARKABLY FINE CONDITION. There is a trifling marginal repair in the last leaf.

THE FIRST EDITION PRINTED IN ITALY OF THE CALENDARIUM of the famous astronomer, Johann Müller, of Königsberg, and incidentally the first work to issue from the press of Maler, Ratdolt and Löslein.

AN IMPORTANT BOOK FROM MANY VIEWPOINTS. This work, which is said to be the first almanac published in Europe, was originally printed in Nuremberg in 1474, by Müller himself.

Redgrave says: "It furnishes the earliest known example of an ornamental title-page, and of the extensive use in Italy of woodcut initials".

With the Gilbert R. Redgrave bookplate.

Hain *13776; Proc. 4365; BMC V,243; Redgrave I; Stillwell, 88 lists six copies.

A RARE INCUNABLE OF ARMORIAL INTEREST

140. REICHENTHAL, ULRICH. Concilium zu Constanz. *Printed in German in German gothic characters on* 248 *leaves* [should have 250, lacks the first and last leaves which were blanks], *each leaf measuring* 10⅝ *by* 7½ *inches. With numerous large woodcuts and coats of arms,* ALL COLORED BY HAND. *Double columns, and long lines* 35 *and* 36 *lines, foliations, but neither signatures nor catchwords.* Small folio, or large 4to, full sixteenth century leather over wooden boards, highly ornamental design blind-stamped on sides, metal corner and center plaques with bosses, metal clasps with later leather thongs; a few trifling minor internal defects.

Augsburg: Anton Sorg, 2 September, 1483

EDITIO PRINCEPS. "Forty-four large cuts, all in the earlier part of the book, which ends with leaf 90. Many of them are double cuts facing each other on opposite pages. 1158 shields containing the armorial bearings of those who took part in the council. 'The two really noteworthy works of Sorg are first the Seusse, and next the Council of Constance, which is the first heraldic woodcut work; it has besides the coats of arms, several fine full-page cuts, of which the burning of Huss is one. These armorial cuts, which are full of interest as giving a vast number of curious and strange bearings, are no less so as showing what admirable decoration can be got out of heraldry when it is simply and well drawn'.—William Morris in 'Bibliographica,' i,452. Besides the burning of Huss, there are large illustrations of the scattering of his ashes (which half fill a cart) over a field, of processions of the Pope and cardinals, of the dubbing of a knight . . . a tournament and other incidents of the famous council. 'Afftermontag nach Egidy' (S. Giles) in 1483 fell on 2nd September".

Hain *5610; Proc. 1690; BMC II,350; Stillwell R190 lists seven copies.

[See illustration]

Wie herczog Friderich vō österreich mit gre
fen Herman von zily stach auf den Orül vor
Costenez als vornen stet am-lxxxiii-blat
Das lxxxi blat
Graff Herman von Zily.

[NUMBER 140]

141. RETZA, FRANCISCUS DE. De generatione Christi, siue Defensorium inuiolatae castitatis beatae virginis Mariae. [By Franciscus de Retza. With notes and a German translation.] *Gothic letter,* 30 *leaves,* 32 *lines to a full page. Illustrated with two full-page woodcuts and* 51 *other cuts. Each leaf measures* 7⅞ *by* 5½ *inches. With signature marks, but no catchwords or foliation.* 8vo, full blue levant morocco with a handsome blind-tooled border on sides enclosing a portrait of the Virgin in Glory stamped in gilt on sides, gilt back, gilt edges, by RIVIERE. In a morocco-edged, cloth slip case.

[Basel: Lienhart Ysenhut, *circa* 1490]

AN EXCEEDINGLY FINE COPY OF THIS RARE FIFTEENTH CENTURY ILLUSTRATED BOOK.

"It is pointed out in the Fairfax Murray *Catalogue of Early German Books,* vol. II, p. 578, that the first leaf of this book was entirely blank when first issued, and it was only after some copies were distributed that the printer thought it necessary to add a title-page explaining the scope of the book. In this title . . . the purpose of the book is thus explained: 'The author's design is to prove the possibility and show the reasonableness of the doctrine of the Incarnation and perpetual virginity of the Mother of our Lord. This he endeavours to compass by the production of the records of a large number of occurrences of a nature, in his view, just as mysterious and apparently impossible'.

"The authors on whom he draws as authorities for the miracles described are Isidorus, Albertus Magnus, Pliny, Solinus, Ovid, Valerius Maximus, St. Augustine and St. Ambrose.

"On 2^2 is a cut of the Annunciation, on the verso is a full-page cut of Mary standing before an altar, above which is suspended a rosary; in the compartment a Jew is kneeling. On the recto of a^3 is a cut of the Nativity. Then follow the various examples, many extremely fantastic and amusing, selected by the author to prove his contention. Each of the forty-nine woodcuts occupies usually a page, occasionally two, and is headed by both Latin and German distichs, rhymed in both cases. To quote a few of the more curious wonders which are illustrated in this book one might mention the magnetic rocks which attract the flesh; twin babies born under Mars and therefore able to open bolts and bars by a mere touch; a calf drawn up into a cloud by the power of the heavens; Lot's wife transformed to a pillar of salt, depicted as a naked woman leaning against a pillar; the bird Ipsida, whose feathers grow after her death; and a shower of steel ingots from the clouds. On the recto of the final leaf (d^6) is a full-page cut of the Virgin and Child standing on an inverted crescent moon".

This copy is in superb condition despite the very skilful marginal restoration to the title-leaf.

Hain *6086; BMC III,780; Proc. 7717; Fairfax Murray, Catalogue of Early German Books, II,575-9.

142. [ROCHEFOUCAULD, FRANCOIS, DUC DE LA.] Les Pensées, Maximes et Reflexions Morales de M. Le Duc *** 16mo, full contemporary red French morocco WITH THE ARMS OF THE COMTESSE DE PROVENCE, consort of Louis XVIII stamped in gilt on covers, gilt edges. Paris, 1765

143. ROMAN DE LA ROSE. [Title: Le rommant de la rose imprime a Paris. Below the large printer's device of Jean Dupré.] Small folio, (150) leaves, 41 lines to the page. *Gothic letter.* WITH 88 SUPERB WOODCUT ILLUSTRATIONS *and numerous decorative initial letters.* Modern brown morocco binding by RIVIÈRE, sides with gilt borders and the device of Dupré in the centre, richly gilt paneled back, with raised bands and gilt title, inside gilt fillets, marbled end-leaves. Paris: Jean Dupré [about 1494]

THIS IS THE FIRST PARISIAN EDITION OF THE ROMAN DE LA ROSE, "the most important poetical work of the thirteenth century. . . . The whole scholastic learning of the Middle Ages is poured in a confused

[*Continued*

stream through this remarkable and deeply interesting book"—Lytton Strachey. It is considered to be the work of Guillaume de Lorris (d. *c.* 1260) and Jean de Meung (d. *c.* 1318). The preceding editions were printed by Lyonnese presses and decorated with rudely executed cuts. These primitive pictures were copied by a Parisian cutter of somewhat greater skill. Of Dupré, the printer, Hind, in his *History of Woodcut,* observes that his books "are among the most beautiful productions of the time."

AN EXCESSIVELY RARE AND BEAUTIFUL WOODCUT BOOK IN SUPERB CONDITION. There is a very skilful restoration of the upper corner of leaf a_3 and a tear on leaf r_2, also a few tiny wormholes in a few of the beginning leaves and the very end of the book. THERE IS NO COPY IN AMERICA (Cornell University Library has 7 leaves only of 150).

Tchemerzine, Editions Originales, VII, 232; Copinger, 5151; Stillwell, Second Census, R.301 (only the Cornell fragment recording); Bourdillon, Roman de la Rose, 41,D.; Hind, History of Woodcut, II, 607.

144. ROTHSCHILD, JAMES DE. Catalogue des Livres composant la Bibliothèque de feu M. Le Baron James de Rothschild. *Profusely illustrated.* 5 vols., half emerald green levant morocco, gilt tops, uncut, original wrappers bound in. Paris, 1884-1920

ONE OF 400 COPIES.

145. ROUSSEAU, J[EAN] J[ACQUES]. Oeuvres Choisies. Odes, Cantates, Epitres et Poésies Diverses suivies de sa Correspondance inédite avec l'Abbé D'Olivet. 2 vols., large 8vo. Beautifully bound in contemporary French crimson morocco, ornamental floral borders on sides, gilt paneled backs, gilt titles, inside gilt dentelles, gilt edges by SIMIER, with his name at foot of the backstrip of vol. I. Paris: P. Didot l'aîné, 1818

A magnificent set in a splendid state of preservation and a fine example of Simier's virtuosity. He was appointed binder both to Napoleon and to Josephine and, after the restoration, to Louis XVIII, the Duchesse de Berry and the Duc de Bordeaux.

THE 1838 "PAUL ET VIRGINIE" IN A BINDING BY SIMIER

146. SAINT-PIERRE, J. H. BERNARDIN DE. Paul et Virginie. [Also] La Chaumière Indienne. 7 *portraits, engraved on steel by Cousin, Pelée, Pigeot, and Revel after Laffite, Johannot, and Meissonier;* 29 *full-page illustrations and about* 450 *text illustrations and vignettes engraved on wood after Meissonier, Français, Johannot, Isabey, Marville, Steinhell, and other artists; colored map engraved on steel by Dyonnet.* Royal 8vo, full red morocco with an interesting gilt geometric and scroll design on sides, partly filled in *en pointillé,* similarly gilt paneled back, inner morocco borders with line and scroll designs; doublures and end-leaves of green watered silk, gilt edges, by SIMIER, R[ELIEUR] DU ROI. Paris: L. Curmer, 1838

FIRST EDITION WITH THESE ILLUSTRATIONS. PUBLISHED ONE HUNDRED YEARS AGO, THIS BOOK HAS LONG BEEN CONSIDERED ONE OF THE MOST BEAUTIFUL OF ALL FRENCH ILLUSTRATED BOOKS OF THE NINETEENTH CENTURY.

The portraits, the full-page illustrations and the map are on mounted India paper. This copy displays the following points: The title-page imprint bears the "19, Rue Richelieu" address. There is no woodcut vignette of "*Une bonne femme*" on page 418, omitted in the early copies. Page LII has nine lines of text. Below the list of the steel plates is the vignette portrait of Orin Smith, replaced in later issues by a vignette with a holly branch.

On the half-title is the following stamp: "Bibliothèque P.Castelnau".

147. SALLUSTIUS CRISPUS, CAIUS. De Coniuratione Catilinae. De bello Iugurthino [and other works]. 8vo, *italic letter*, 152 *leaves, with the original blank leaf*, t_7. *With the Aldine anchor on title-page and last page. The initials supplied in gold.* Modern brown morocco binding, on both sides a grolieresque pattern of two-line fillets and a large compartment of scrolls, gilt paneled back with raised bands, gilt inside fillets, gilt edges, by BEDFORD. [Venice:] Aldine Press [January, 1521]

A REMARKABLE ASSOCIATION COPY. On the last leaf of text, after the word Finis, is GROLIER'S AUTOGRAPH OWNERSHIP NOTE: "*Io* [hannis] *Grolierij Lugdunen* [sic] *et amicorum*", to indicate that this copy was the common property of Grolier himself and his friends. It was very probably once in a binding made for the "*Prince of Book-Collectors*". He was the friend of all the members of the House of Aldus and this copy was most certainly presented to him.

Renouard, Annales (1825), I, 213f.

149. SCHAUFELEIN, AND OTHER WOODCUTTERS. [ULRICH PINDER.] Speculum passionis domini nostri Ihesu christi. *Roman letter.* 92 *leaves* (the last blank). *With* 39 *full-page woodcuts* (5 *repeated*), *of which* 35 *are by Hans Schäufelein,* 3 *by Hans Baldung Grien, and one by Wolf Traut; there are also* 37 *smaller cuts in the text by Hans Baldung Grien.* Folio, contemporary blind-stamped pigskin over wooden boards. [Nuremberg: Printer for the Sodalitas Celtica (Friedrich Peypus?), 30 August 1507]

FIRST EDITION OF THIS MAGNIFICENTLY ILLUSTRATED BOOK WHICH RANKS AMONG THE MASTERPIECES OF GERMAN WOOD ENGRAVING. The majority of the 39 large woodcuts, all of which show scenes from the Passion, are by Hans Schäufelein, two cuts having his initials and mark of two crossed shovels (Schaufeln). Of the other full-page cuts three are by Hans Baldung Grien who, according to Dodgson, is also responsible for the smaller woodcuts. The remaining full-page cut of Christ and the Apostles on the way to Gethsemane is attributed to Wolf Traut.

A study of Schäufelein's woodcuts reveals an evident indebtedness to Albrecht Dürer (*cf.* Dürer's Great Passion). Dodgson (II, 4) says: "Whether he may be called in the strict sense a pupil of Dürer or not, the style of Schäufelein betrays, at any rate in his early works, the decisive influence of the great Nuremberg master. . . . His early woodcuts, down to 1515, will be found, on the whole, the most interesting."

A SPLENDID COPY WITH FINE IMPRESSIONS OF THE CUTS AND ENTIRELY UNCOLORED. There is a contemporary manuscript index added at the end. The fine period binding is unusually well preserved.

Proc. 11031; Dodgson: *German and Flemish Woodcuts*, I, 505; II, 5 (I), 17 (2-31). Ch. Fairfax Murray: *Early German Books*, II, no. 333. Muther *Bücherillustration*, 897. Curjel; *Hans Baldung Grien*, 161, II.

SCHATZBEHALTER. See STEPHAN, PATER.

150. SCHREIBER, W. L. Manuel de l'Amateur de la Gravure sur Bois et sur Métal au XVe Siècle. Tome Cinquième contenant un Catalogue des Incunables à Figures imprimés en Allemagne, en Suisse, en Autriche-Hongrie et en Scandinavie. 4to, half white pigskin; front joint broken. Leipzig, 1910

One of 400 copies.

151. SEELENWURZGARTEN. *Printed in gothic type,* 242 *leaves, each leaf measuring* 10¼ *by* 7 *inches. With* 17 *woodcuts serving as* 134 *by frequent repetition. Signatures, but no catchwords or foliation.* Thick 4to, full blue crushed levant morocco, with an exceedingly beautiful and ornate design in blind tooling, deeply incised on sides and back, inner levant borders, gilt edges, by RIVIERE; several skilful minor restorations. In a cloth case. Ulm: Conrad Dinckmut, 26 July, 1483

Exceedingly rare. "Seventeen full-page cuts . . . and 116 repeats: one cut representing the tortures of the damned, is used 37 times. Small rustic initials . . . many varieties of I . . . 'Samstag nach Jacobi' in 1483 fell on 26th July.

"Conrad Dinckmut is the second or third of the five printers of incunabula at Ulm, his competitor for second place being Leonhard Holle, who printed five books in 1482-1484. Dinckmut continued at work until 1496, and about forty books have been assigned to him, many of them with illustrations. "The type in which this book is printed is that of Hans Schönsperger of Augsburg, who was using it for all his books in 1483, and it is found in no other book of Dinckmut. Moreover, another edition bearing Dinckmut's name, of the same year, with the same cuts, is in his ordinary type. Hence it is probable that Dinckmut commissioned Schönsperger to print this edition for him".

The register at the end comprises four leaves, which have a different appearance from the rest of the volume, as though they were in facsimile. They apparently come from another copy and were so sized and washed that they differ from the leaves that precede them.

C 5345; Proc. 256; BMC II,533; Stillwell S330 lists one complete copy.

152. SENAULT, LOUIS. Heures nouvelles tirées de la Sainte Ecriture. *Numerous beautifully engraved ornaments and decorations throughout.* 12mo, full nineteenth century crushed olive levant morocco with a rich leafy scroll border on sides enclosing floral inlays in red and yellow morocco, richly gilt paneled backs with red, yellow and green morocco pieces in the panels; doublures and end-leaves of pink watered silk, gilt edges. In a cloth slip case. Paris: Chez l'Auteur, *circa* 1750

First edition of this beautiful book of hours, engraved throughout and illustrated with vignettes and historiated capitals. Dedicated to the Dauphine Marie Anne Christine Victoire de Bauierre, for whom a special prayer was written on page 69. With four engraved plates bound in.

With the Bibliothèque de Mr. Le Cte. Thiroux de Gervillier's bookplate and the L. Pasquier book-label.

THE MORAVUS "SENECA", 1475

AN EXCEPTIONALLY TALL COPY IN A FINE GROLIERESQUE FRENCH BINDING

153. SENECA, LUCIUS ANNAEUS. Opera philosophica. Epistolae. [Edited by Blasius Romerus.] 252 *leaves* [should have 253, lacks the first leaf which was a blank]. *Each leaf measures* 14-5/16 *by* 10 *inches. Roman type,* 47 *long lines to a full page. The first page is decorated with a delicately executed pen-drawn initial and marginal border in red and blue. Spaces left for initial letters.* Folio, in a modern Grolieresque binding of crimson morocco, the design beautifully impressed with blind and gold fillets and azured ornaments, richly gilt paneled back of similar design, gilt edges, by CAPE; a few skilful restorations to first leaf. In a morocco-edged cloth case.

Naples: Matthias of Olmütz [Moravus], 1475

EDITIO PRINCEPS, ONE OF THE FINEST PRODUCTIONS OF THE MORAVUS PRESS, printed in exceedingly beautiful roman type.

THIS IS ONE OF THE FEW RARE COPIES, mentioned by Brunet, which have the six Latin verses *under* the first colophon, and the list of contents *after* the register.

THIS EXCESSIVELY RARE VOLUME is the First Impression of the entire moral works and epistles of Seneca, and, jointly with the Horace of 1474, can claim to be the most important production of the early Neapolitan press. It is probably, moreover, the first book printed at Naples by the famous printer, Matthew of Olmütz, all of whose impressions are very rare, and it is certainly the grandest specimen of his handsome roman type.

Hain 14590; Proc. 6694; BMC VI861; Stillwell S333 lists nine copies.

154. SERVETUS, MICHAEL. De Trinitatis Erroribus Libri Septem. 8vo, in a magnificent green morocco binding WITH THE ARMS OF COUNT D'HOYM (1694-1736), the Parisian ambassador from Augustus of Poland and Saxony. Richly gilt dentelle border around sides, gilt paneled back with raised bands and gilt title-piece, inside gilt dentelles, gilt edges. In a green morocco slip-case. [Hagenau: Johann Setzer] 1531

LIKE ALL THE HERETIC WRITINGS OF SERVETUS, THIS IS OF VERY GREAT RARITY. It is the first printed work of the nineteen-year-old Spaniard and attracted considerable attention, but shocked Catholics and Protestants alike. Sir William Osler owned only the counterfeit edition until Leonard L. Mackall gave him a copy of the genuine edition.

AN EXTREMELY BEAUTIFUL COPY IN A MAGNIFICENT BINDING from one of the most famous eighteenth century book collections.

Bibliotheca Osleriana 7765; Cushing Collection S.192. See also E. M. Wilbur's translation, *The two Treatises of Servetus on the Trinity,* Harvard University Press, 1932 and his *History of Unitarianism,* Harvard University Press, 1946.

THE "SCHATZBEHALTER" IN UNCOLORED STATE

155. STEPHAN, PATER. Schatzbehalter oder Schrein der wahren Reichtümer des Heils und ewiger Seligkeit. 353 *leaves* [should have 354, but lacks the last blank]. *Printed in beautiful gothic letter, double columns,* 41 *lines to the full column. With signatures, but no foliation or catchwords.* WITH 96 MAGNIFICENT FULL-PAGE WOODCUTS by M. Wolgemut (*master of Albrecht Dürer*), *five being repeats,* 91 *different blocks, all entirely uncolored.* Folio, full rich brown crushed levant morocco with a darker brown border in ornamental blind tooled, gilt fillets and corner ornaments, gilt back, inner levant borders, gilt, gilt edges, by RIVIERE. In a cloth case.

Nuremberg: Anton Koberger, 8 November, 1491

THE FIRST AND ONLY EDITION OF ONE OF THE GREAT MONUMENTS OF GERMAN FIFTEENTH CENTURY WOOD ENGRAVING.

[*Continued*

[NUMBER 155]

Number 155—*Concluded*]

There are ninety-one important woodcuts in this precious volume, each occupying a full-page. "The cuts are not signed, nor is their authorship mentioned in the text, but they have always been attributed to Wolgemut on the strength of their resemblance to his pictures and to the cuts in Schedel's Chronicle, which are certified as his work by the colophon. Some of Wolgemut's original sketches for these compositions appear to be preserved. This and the 'Chronicle' are the two first important books with original illustrations published at Nuremberg, and with the exception of Breydenbach (1486) the earliest books printed in Germany of which the woodcuts can be assigned with certainty to a known draughtsman . . ."

Michael Wolgemut was born at Nuremberg, 1434, married Barbara, widow of the painter Hans Pleydenwurff, 1473; presided over a large painter's workshop, in which his stepson, Wilhelm Pleydenwurff, was an assistant and Dürer a pupil (from 1486-9). The latter painted his master's portrait in 1516.

"The Schatzbehalter of which the text is ascribed to Stephanus Fridelinus, a Nuremberg Franciscan, belongs to the period of self-conscious artistic aim in the early German woodcut books, which was crowned by Dürer. The pictures are very wonderful, from the design of Christ kneeling before the throne of the Father and pointing to the emblems of the Passion, which prepares us for the work which Dürer, who was then being trained in Wolegemut's studio, was soon to execute, down to the amusing craftsmanship of the picture of Solomon and a selection of his wives banqueting. A. W. Pollard in 'Fine Books', p. 117, states that no single picture of Schedel's Chronicle, the other most celebrated but less uncommon book of Wolegemut's studio, can compare with that of the above mentioned Christ kneeling before the Father . . ."

A SUPERB COPY with the leaves measuring $12\frac{15}{16}$ by 8¾ inches. A stamp appears in lower margin of verso of second leaf.

Hain *14507; Proc. 2070; BMC II,434; Stillwell S280 lists twenty-one copies.

[See illustration on the preceding page]

A SUPERB AND EXTREMELY RARE PRODUCT OF THE FIRST PRESS OF ROME IN AN EXCEPTIONALLY FINE ILLUMINATED COPY

156. STRABO. Geographiae libri XVI. Translated by Guarinus Veronensis and Gregorius Tifernas. *Roman and greek letters,* 45 *and* 46 *long lines to the full page.* 240 *leaves including the first and last blanks. With a highly ornamental floral border painted in burnished gold and colors on the first page of text and* 17 BEAUTIFULLY ILLUMINATED LARGE INITIAL LETTERS, *fifteen* IN BURNISHED GOLD AND COLORS *and two in liquid gold and colors. Each leaf measures* 15¾ *by* 10¾ *inches.* Large folio, bound in the original monastery binding of wooden boards covered with blind-stamped brown calf, the whole panel of the sides divided into double ogee-shaped compartments, filled with conventional flowers, surrounded by a small ornamental border, catches for clasps; clasps missing. In a cloth slip case.

Rome: Conradus Sweynheym and Arnoldus Pannartz, 1473

A SUPERB COPY AND AN EXTREMELY RARE PRODUCT OF THE FIRST PRESS OF ROME.

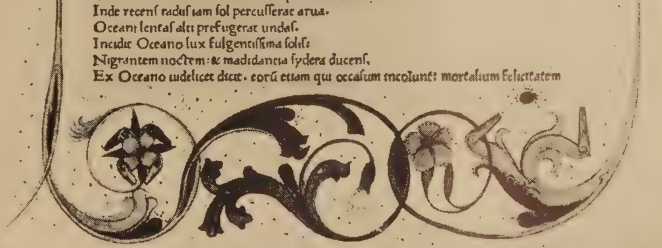
A MOST IMPORTANT WORK ON THE SCIENCE OF GEOGRAPHY WHICH ANTIQUITY HAS handed down to us. This was the first attempt to collect all the available geographic knowledge and to compose a general work on that subject. Strabo was the first to conceive such an undertaking, comprising the four divisions of mathematical, physical, political and historical geography. Valuable material on ethnology, trade and metallurgy is contained herein. It consists of seventeen books, two are introductory, eight deal with Europe, one with the main divisions of Asia, three with Asia Minor, the last three with India, Persia, Assyria, Babylonia, Syria, Arabia, Egypt, and Africa.

[*Continued*

SVmmarim extra philosophiam non est: ipsa de situ orbis tractatio ẗm utilis. Et qui auctores attigerũt de Geographia. Quod Homerus passim suo in Carmine orbis descriptione sit usus. cui & Oceanus sit cognitus: & mare mediterraneum. Aliosq; post Homerum autores fuisse: de situ orbis sententes. & locorum cognitio perutilis & piuatim & publice ad pertinam & prudẽtiam comparandam. & que ad illa dicere sint necessaria. Autorem ipsum non esse accusandũ. si de his scribat: de quibus alii poteſ cum posterius multa ad notitiam peruenerint: que prioribus erant incognita.
Contra Eratosthenem: de poetis mala sentientem. & laus magna poetice. precipue de poesi Homeri. ẗm uaria sic utilitas: quam ea locorum notitia: & uentorum. Contra falso uel incomposite sententes: uel inter se discordes phantasias & argumẽta: quibus autor uerisimiliter indicat: q̃ multis in partibus terra & mare inuicem permutate: atq; transposite sunt.

Strabonis Geographi Europe primus Commentarius.

SI ad philosophum alia pertineat ulla tractatio: & hanc quam hoc tempore de situ orbis delegimus: considerandam illi esse putamus. Quod autem nostra minime uilipendẽda sit estimatio per multa declaratur. Nam qui eam primi attingere conati fuerant: tales extitere. Homerus. Anaximãder Milesius. Hecateus cõcitiis eius: ut sqt Eratosthenes Democritus. Eudoxus. Dicearchus. Ephorus. Aliq; cõplures. Post hos etiã Eratosthenes. Polybius. Posidonius. tum philosophi. Multa uero disciplina: p quam ad hoc opus peruenirl potest: nullus alterius est: nisi eius: q diuina & humana ualeat mituere. Quoq; scientiã philosophiã esse dicũt. Eodem modo uaria est utilitas: quedã ad res urbanas. actionesq; principã. Nõnulla ad celestiũ terrestriũ req; maritimaq; scientiã atq; plantarũ fructuum: & aliorũ: que penes uniuersos cernere fas est. Hec eũdẽ designat hominem: q artes uite: ac tranquillitatis cura & cogitatione cõplectitur. Ex his aũt que dicta sunt: unũ qdq; assumentes: magis adhuc consideremus. In primis quia & nos: & maiores nostri: recte sumus arbitrati. Ex quibus Hipparchus est: q Homerq; huius pericie primum autores esse tradidit. Is nõ solũ uniuersos priores: ac posteriores uirture poetica superauit. Sed etiã ipsa ferme res quibus: que ad uitã spectãt experientia. Ex qua nõ mõ singulares ad res gerẽdas studiũ adhibuit: ut plurimos: cognoscerent: cognitasq; posteris traderet: uerum etiam & singularum partium locos: & qui per cunctũ orbem: terram uidelicet habitabilẽ: ac mare sũt. Non est ad extremos usq; ipsius terminos puenisse memoria circumlustrans. Nec ipsam primũ quidem ab Oceano alluta: sicut est: demõstrasset. deinde pleraq; loca nominatim expressit. Nonnulla uero signis quibusdam occultius insinuauit. Africã & Ethiopiã. & Sydonios. & Erembos: quos Arabes Troglodytas: hoc est cauernarum incolas: iure dixerit: uerbis eloquutus est. Qui uero ad ortus: & occasus pertinent: obscurius significauit: qui alluãtur Oceano. Ab hoc enim oriente: solem: & in hunc occidentem facit pariter ac stellas.
Inde recens radiis iam sol percusserat arua.
Oceani lentas alti prefugerat undas.
Incidit Oceano lux fulgentissima solis:
Nigrantem noctem: & madidantia sydera ducens.
Ex Oceano uidelicet dicit. eorũ etiam qui occasum incolunt: mortalium felicitatem



[NUMBER 156]

Number 156—*Concluded*]

Strabo, the Greek historian and geographer, was born at Amasia in Cappadocia about B.C. 50.

The remarkable condition of this work and the exceptionally fine large margins are two important factors about this rare book. There have been a few minor restorations to the binding and there is a tiny tear in one margin, and one or two other very trifling defects.

Hain 15088; Not in Proc. or the B.M. No copy is listed in Stillwell's census.

[See illustration on the preceding page]

157. SUETONIUS TRANQUILLUS, CAIUS. Vitae Caesarum. 108 *leaves including the first and last which are genuine blanks, each leaf measuring* 12½ *by* 8½ *inches. Printed in roman type,* 38 *long lines to the full page. With neither foliation, signatures, nor catchwords.* Folio, full blind-stamped calf; some marginal notes and foxing. Rome: Conradus Sweynheym and Arnoldus Pannartz, 17 September, 1472

VERY RARE. "This is a page-for-page reprint of the 1470 edition, except that the prefatory letter of Bishop Andreae is omitted". BMC IV,16.

Hain-C. 15118; Proc. 3329; BMC IV,16; Stillwell S724 lists only one copy.

158. [SUNTHEIM, LADISLAUS VON]. Der löblichen Fürsten und des Landes Osterreich Altherkommen und Regierung. 22 *leaves* (*the last is a blank*). *Gothic types,* 45 *lines to the page. Fine xylographic title and* TWO FULL-PAGE WOODCUTS, *both geneological trees: the first showing Leopold, Margrave of Austria and Duke of Babenberg and founder of the East Mark, i.e. Austria, in* 976, *holding the branches of a tree with the portraits of his descendants; the second tree showing Albert, Duke of Hapsburg, son of Rudolph, first German king of the Hapsburg family, with his descendants, kings and emperors.* Small folio, nineteenth century red morocco binding, gilt border around sides, gilt paneled back, gilt title-piece.

Basle [Michael Furter, not before 1491]

A BEAUTIFUL WOODCUT BOOK OF EXTREME RARITY. THIS IS THE ONLY COMPLETE COPY IN AMERICA, but not recorded by Miss Stillwell, the only American copy listed in the Second Census (formerly owned by L. C. Harper) being incomplete. The book itself is a chronicle of Austria from the foundation of the East Mark in the tenth century A.D. until 1246, when the family of Babenberg became extinct. Its author was a Viennese canon (d. *c.* 1520).

Hain *879; BMC III,782; Stillwell, Second Census, S769; Schreiber, Manuel de l'Amateur, V, 4075; Potthast (1896), 1041. Not in Hind, History of Woodcut.

159. TAMBACO, JOHANNES DE, O.P. Consolacio theologie. *Gothic letter,* 99 *leaves, with an extra leaf inserted between quires e and f,* 27 *lines except the inserted leaf which is printed in a much larger type. Rubricated initial-strokes and underlines throughout, capitals supplied in red, the first larger initial in blue with a marginal pen drawing in red.* 4to, modern brown morocco of gothic design, on sides blind-stamped panels, paneled back with raised bands and gilt title, by RIVIÈRE.

[Mainz: Peter Schoeffer, *circa* 1470]

A VERY RARE WORK BY A MEMBER OF THE DOMINICAN ORDER, who was professor of theology in the University of Prague (d. 1372). The book is a good specimen of careless printing; Schoeffer, the printer, omitted a page and did not notice it until the following quire was completed. As the omitted matter was only sufficient for one page in the typographical arrangement of the rest of the book, a single leaf was printed, but set up in two pages and therefore in a much larger type which does not occur in the rest of the book.

Hain-Copinger *15235; Proc. 136; BMC I,38; Stillwell J392 lists four copies.

160. TASSO, TORQUATO. La Gerusalemme Liberata. Con le Figure di Bernardo Castello. *With engraved architectural title-page, above an arch, the portrait of Tasso, below the title a view of the harbor of Genoa, and* 20 *magnificent full-page engravings,* 9 *by Agostino Caracci, the rest by Giacomo Franco, all in clear, sharp impressions.* 4to, old vellum, gilt title-piece. Genoa [Girolamo Bartoli] 1590

A VERY GOOD COPY OF THIS REMARKABLE COPPERPLATE BOOK.

Gamba, Serie dei Testi (1839), 948; A. F. Johnson, *Italian Engraved Title-pages,* 4; Bartsch XVIII, 182; Pasero, Giacomo Franco, IX.

161. TASSO [TORQUATO]. La Gerusalemme Liberata. *With the portrait of Tasso and the self-portrait of Gravelot, two engraved title-pages, engraved dedication,* 20 *full-page illustrations,* 23 *culs-de-lampe, and* 20 *portrait vignettes, all after Gravelot engraved by Duclos, Patas and several other artists.* 2 vols. Large 4to, old French red morocco bindings, gilt fillets on sides, gilt paneled backs with raised bands and gilt titles, inside gilt dentelles, gilt edges. Paris: Delalain, Durand, Molini, 1771

A FINE SET OF THE RARE LARGE PAPER EDITION WITH THE ITALIAN NAMES IN THE PORTRAIT VIGNETTES. With 44 additional plates by Antonio Tempesta and other late sixteenth and seventeenth century engravers. In perfect condition.

Cohen-De-Ricci, *Livres à Figures,* 974.

162. TERENTIUS AFER, PUBLIUS. Comoediae. [Cum directorio vocabulorum, glossa interlineari, et commentariis Donati, Guidonis, et Ascensii.] *Large woodcut title-page, numerous other woodcuts.* 179 *leaves* [should have 180, lacks the last blank leaf]. *Printed in roman type, each leaf measuring* 11¼ *by* 7¾ *inches. With foliation and signatures, but no catchwords.* Small folio, full polished calf, with sunken panels on sides; a few very triflng internal defects.

Strassburg: Johann (Reinhard) Gruninger, 1 November, 1496

The beauty of his character drawing, the crispness of the dialogue and the regularity of scene comprise the chief merits of the work of Terence. His first play appeared when he was about twenty years old. It is believed that he perished at sea while returning from Greece, where he had been working upon some of Menander's plays for translation.

Hain C*15431; Proc. 473; BMC I,110; Stillwell T79 lists seventeen copies.

163. THEOCRITUS. Idyllia [Greek]. [Translated by Maximus Planudes]. *Greek letter.* 140 *leaves with signatures. With outline woodcut headpieces modelled on the decoration of Greek codices and beautiful initial letters surrounded by twined vine tendrils.* Small folio, early 16th century binding, dark brown calf over paper boards, blind-stamped, 5 bands, very probably of Flemish or English workmanship.

[Venice: Aldus Manutius, Feb. 1495]

THE SECOND AND MOST CELEBRATED EDITION (the first was printed at Milan about 1480). It contains thirty poems of the "Father of Pastoral Poetry" and in addition Hesiod's *Works and Days,* his *Theogony,* and some minor Greek *opuscula.* As Renouard remarked, there are two variant issues of the same edition, ten leaves from p. 77 to 80 and from p. 85 to 100 having been reset. THIS COPY IS OF THE UNCORRECTED FIRST ISSUE with the four verses on F_1 recto set in two lines and G_6 verso left blank.

A VERY BEAUTIFUL COPY WITH UNUSUALLY WIDE MARGINS (315 x 215 mm.), IN AN INTERESTING CONTEMPORARY BINDING.

Hain-Copinger *15477; BMC V, 554; Stillwell, T123; Dibdin, *Greek and Latin Classics* (1827), II, 483 f.

AN EXCEEDINGLY CURIOUS ILLUSTRATED WORK OF THE FIFTEENTH CENTURY

164. THERAMO, JACOBUS PALLADINUS DE. Belial. 93 *leaves. Printed in German in gothic characters,* 33 *long lines to the full page. No foliation, catchwords or signature marks.* WITH 38 CURIOUS WOODCUT ILLUSTRATIONS. Royal 8vo, half calf with the initial *E* dated 1798 and surmounted by a crown in gilt on front cover; one or two very trifling defects; skilful large restoration on last leaf.

Augsburg: Anton Sorg, 1 Feb. 1479

AN EXCEEDINGLY RARE BOOK describing a religious romance, written in Latin originally towards the end of the fourteenth century. This is one of the most unusual books of the Middle Ages. Each leaf measures 10⅝ by 7⅜ inches. Schreiber does not give the number of leaves but mentions thirty-nine woodcuts.

Cop. 5810; Schreiber 4284; Stillwell J69 listing the Henry E. Huntington copy only as being in this country.

PRINTED ON VELLUM

165. [THEUERDANK]. Die geverlicheiten und einsteils der geschichten dess löblichen streitbaren und Hochberümbten Helds und Ritters Herr Tewrdanckhs. *Printed on vellum.* 290 *leaves* (including the blank leaf P_5). *German Fraktur type,* 24 *long lines to a page. With* 118 *magnificent large woodcuts after Hans Schäufelein, Leonhard Beck, Hans Burgkmair, Hans Weiditz, Erhard Schön, Wolfgang Traut, and others, engraved by Jobst von Negker and other artists. The first* 9 *cuts are magnificently* ILLUMINATED IN COLORS AND GOLD, *the rest untouched by any coloring.* Folio, contemporary wooden boards covered with brown calf, gilt center pieces on sides; the original brass corner pieces, clasps and catches all finely worked and very well preserved, front hinges cracked, but still firm. With the large engraved bookplate (by L. Kilian) of Ferdinand Hoffman, Baron of Grünbüchel and Strechau (d. 1607).

Nuremberg: Hanns Schönsperger [1517]

A MAGNIFICENT COPY PRINTED ENTIRELY ON VELLUM. FIRST AND FINEST EDITION OF THIS MASTERPIECE OF WOODCUT ILLUSTRATION AND TYPOGRAPHY.

"The work celebrates the exploits and heroic feats of the Emperor Maximilian in overcoming difficulties attending him on his journey for and with his bride Mary of Burgundy. He himself had a considerable share in the composition of the poem, and, in fact, had made the first drafts in 1505-8; and by 1512 with the assistance of Dietrichstein, a large part of the work was already written. The finishing and general editing was then undertaken by Maximilian's private secretary, *M. Pfintzing.* THIS EDITION IS TO BE CONSIDERED AS A PRIVATELY PRINTED BOOK, NOT INTENDED FOR SALE. It seems that no copies passed out of the possession of Maximilian until some time after his death (1519), for the whole stock of copies lay in six chests at Augsburg until March, 1526, when the Archduke Ferdinand decided to distribute, through Treitzsauerwein, the contents of five of the chests to different German subjects as memorials of the late Emperor. The other chestful the Archduke kept for himself.

"The printer is supposed to have been brought from Nuremberg to Augsburg for the purpose of printing the work, and the type, which has extraordinary added flourishes, appears to have been specially made for the book. It is said that the patterns for the type were written by Vincenz Rockner, the Emperor's 'Court Secretary'.

"In connection with the question of Maximilian himself having any hand in the designing of these cuts, one naturally recalls the incident of the charcoal pencil breaking in the Emperor's fingers when sketching for Dürer's instruction, as recorded by Melanchthon. No doubt the Emperor indicated the manner in which he required himself represented in each cut and the alterations made on the block were according to his own order." — From the Catalogue of the Early German Books in the Library of Charles Fairfax Murray.

[*Continued*

95

Nun hört was weyter Neydelhart
Er dacht gen dem Held zu der fart
Eins mals redt Er mit Im selber
Ich kan vnnd mag dem Held nit mer
Leyd schad oder schmertz fuegen zu
Es sey dann das Ich zürnchen thu
Damit der Held wurd gefangen
Wo das beschech so wers ergangen

[NUMBER 165]

Number 165—*Concluded*]

COPIES ON VELLUM WERE ALWAYS VERY RARE. THIS VERY LARGE COPY MUST BE ONE OF THE FINEST IN EXISTENCE.

The majority of the books in the library of Baron Hoffman came from the library of *Hieronymus Holzschuher*, the famous Nuremberg patrician and friend of *Albrecht Dürer*, and it is very probable that this copy of the Theuerdank was originally also among Holzschuher's books.

Proc. 11180; Muther 845; Dodgson, I and II, *passim;* Ch. Fairfax Murray, *Early German Books*, 329.

[See illustration on the preceding page]

166. [THEUERDANK]. Die geverlicheiten und einsteils der geschichten dess löblichen streitbaren und Hochberümbten Helds und Ritters Herr Tewrdanckhs. *Printed on paper.* 290 *leaves* (including the blank leaf P_5). *With* 118 *large woodcuts, all in contemporary fine coloring.* Folio, in a light brown calf binding in typical Renaissance style, an enameled strapwork pattern covering both sides and back. It consists of an intricate interlaced design enameled in red, blue and green, within an outer frame in dark brown with stylized leaves, some azured in gilt and others in colored enamel; in center of each side different large arms painted in colors and gold. Inner gilt dentelle border, gilt gauffered edges. In slip-case.

Nuremberg: Hanns Schönsperger [1517]

A VERY LARGE COPY. EVERY FLOURISH IS COMPLETE AND NOT A SINGLE DAMAGED BY THE BOOKBINDER. A GERMAN ENAMELED BINDING OF SUCH ELABORATE DESIGN AND SUCH SIZE IS PRACTICALLY UNIQUE. It is in fairly good state of preservation. The enamel shows slight rubbing, the backstrip is neatly mounted, the hinges are skilfully restored.

167. TORQUEMADA, JUAN DE (JOHANNES DE TURRECREMATA). Expositio Psalterii. 196 *leaves* [should have 198, lacks the first and last blanks.] *Black letter*, 31 *long lines to a full page.* WITH 2 LARGE INITIAL LETTERS IN BURNISHED GOLD AND COLORS. *Smaller initial letters and line ornamentation throughout delicately painted in red and blue.* Each leaf measures 11¼ by 7¾ inches. Folio, full brown crushed levant morocco, handsomely gilt in gold and blind, inner levant borders gilt, gilt edges, by RIVIÈRE.

Mainz: Peter Schoeffer, 4th April, 1478

A FINE AND HANDSOME COPY, despite lower outer corner restorations to the first five leaves and two leaves which are probably from a slightly shorter copy. The colophon and the printer's device at the end are printed in red.

The opening words of each psalm are printed in Fust and Schoeffer's type I, as used in the Psalters of 1457 and 1459.

Hain *15701; Proc. 115; BMC I,34; Stillwell T472 lists six copies.

"ONE OF THE MOST IMPORTANT BOOKS IN THE HISTORY OF LETTER DESIGN"

168. TORY, GEOFFROY. Champ Fleury. Au quel est contenu Lart & Science de la deue & vraye Proportiō des Lettres Attiques, quō dit autremēt Lettres Antiques, & vulgairement Lettres Romaines proportionées selon le Corps et Visage humain . . . *Roman letter, 8 unnumbered, and 80 numbered leaves, with beautiful woodcuts and borders by Geoffroy Tory, including his device of "le pot cassé", and a large variety of alphabetical forms and letter-types, and comprising even an Arabic and a Samaritan alphabet; with various elegant ornamental designs.* Small folio, full brown levant morocco, blind fillets on sides, inner gilt dentelle borders, gilt edges. In a cloth slip case.

Paris: Geoffroy Tory, 1529

First edition. A magnificent copy of one of the finest French books of the sixteenth century. From Maggs' Catalogue No. 500 we borrow the following excellent description: ". . . This whole work is divided into three books. In the first book is contained the exhortation to establish and ordain the French tongue by fixed rule for speaking elegantly, in good and sound French diction. In the second is treated the invention of the Attic letters, and the proportionate coincidence thereof with the natural body and face of the perfect man. With several happy inventions and reflections upon the said Attic letters.

"In the third and last book all the said letters, in their alphabetical order, are drawn and proportioned in height and width according to their proper formation and correct pronunciation both Latin and French, as well in the ancient as in the modern manner. . .

"The third book is the important part of Tory's work. Laying theory aside, he there gives us the exact design of the letters of the alphabet and the method of executing them. He does not overlook, moreover, this essential fact — that the designer of letters and the printer ought before all else to be grammarians in the ancient meaning of the word; and at the same time that he gives us the shape of a letter, he instructs us as to its value and pronunciation in vogue in each of the French provinces, or nations, as they were called then. One after another, they appear before us, with their special idioms, which have become mere myths to-day — Flemings, Burgundians, Lyonnais, Forésiens, Manseaux, Berrichons, Normans, Bretons, Lorrainers, Gascons, Picards, and even Italians, Germans, English, Scotch, etc. His observations do not stop at the somewhat mixed idioms of the men, but extend to the more individual language of the women.

"In the first half of the sixteenth century the Roman letter again asserted itself, and Gothic characters were no longer the exclusive use of French printing-houses. This was due largely to the influence of that singular genius Geoffroy Tory of Bourges 'who was at the forefront of all progress made in books, in the second quarter of the sixteenth century'. He was at once poet, translator and critic, artist and workman, dreamer and reformer. He had been a traveller in Italy and was deeply moved by the Renaissance spirit. He wrote, printed and published books, he designed type in which to print them, and ornaments with which to adorn them. He reformed French orthography. He was a prime mover in introducing Roman types and made innovations in the arrangement of title-pages. . . . His famous Champfleury, begun in 1523, was published in 1529. It is one of the most important books in the history of letter design. . .

"An English translation of the 'Champfleury,' by George B. Ives printed by Bruce Rogers has . . . been issued . . . by the Grolier Club of New York in 390 copies".

With the Hector DeBacker bookplate.

169. TORY, GEOFFROY, of Bourges. L'Art & science de la vraye Proportion des Lettres Attiques, ou Antiques, autrement dictes, Romaines, selon le corps & visaige humain, avec l'instruction & maniere de faire chiffres & lettres pour bagues d'or, pour tapisserie, vitres & painctures. Item de treize diverses sortes & façons de lettres, d'avantage la maniere d'ordonner la langue Française par certaine regle de parler elegamment en bon & plus sain langage Françoise que par cydevant, avec figures. *With numerous splendid woodcuts, diagrams and specimens of letters by Tory.* Small 8vo, full brown levant morocco binding in purest Renaissance style, sides with an allover Grolieresque design, gilt paneled back with raised bands and gilt title, inside gilt dentelles, gilt edges, by CH. DE SAMBLANX, 1910. Paris: Vivant Gaultherot, 1549

The rare second edition of the *Champfleury*, which contains all the fine woodcuts engraved by Tory for the 1529 edition. It is "ONE OF THE MOST IMPORTANT BOOKS IN THE HISTORY OF LETTER DESIGN. Tory is important to *us* because of his part in fostering the fashion for Roman letters, thereby displacing Gothic types, and because he introduced into French printing the accent, apostrophe, and cedilla". — Updike

This copy is in fine condition, but lacks the last leaf, a blank. It was lot 4 in the Hector de Backer sale (17 Feb. 1926) and item 670 in Maggs' big Catalogue 484 (French Books). With the Hector de Backer bookplate.

Bernard, Tory, 66 f.; Brun, *Le Livre illustré en France au* XVIe *siècle*, 315; Updike, *Printing Types*, I, 194 f.; Sidney Lee, *The French Renaissance in England*, 82 f.

170. [TORY, GEOFFROY, attributed to]. Horae in Laudem beatissimae virginis Mariae, ad usum Romanum. *Roman letter, 176 leaves, printed in red and black, with 14 magnificent full-page woodcuts within special borders and every text page within a different ornamental border.* 4to, in a remarkable contemporary calf binding, richly gilt, with fine arabesque design of interlacing fillets on sides, and the name of the original owner, JANE PETITROUX, in center of each side. Colored enamel on the sides, gilt back, gilt and gauffered edges, joints mended. In morocco slip case, richly gilt. Paris: Reginald & Claude Chaudière, 1549

A truly magnificent copy of this celebrated Book of Hours, which is among the reputed Tory books. Some of the arabesque borders may be his work, but the book as a whole cannot be his. He died in 1533 and it is strange that these cuts should make their first appearance as long as sixteen years after his death. In any case, it is one of the loveliest illustrated books of the French Renaissance.

The full-page cut on sig. m_1 verso of the *Raising of Lazarus* shows in the border of a portrait of King Francis I and a beautiful young lady, supposed to be "*La Belle Ferronnière*". The kneeling Magus in the cut of the *Adoration* (sig.f_7 verso) may also be intended to represent that monarch.

With the A. Brölemann bookplate.

Brun, *Le Livre Illustré en France*, 233; Lacombe, *Livres d'Heures*, 440; Bohatta, *Livres d'Heures*, 1230; A. F. Johnson, *French* 16th *Century Printing*, plates 11, 12, 13.

171. ULRICH VON RICHENTAL. Conciliumbuch. *Numerous full-page woodcuts and coats of arms* IN COLOR. Folio, full light-brown pigskin, over wooden boards, blind-tooled. Potsdam, 1483 [Reprinted 1930]

ONE OF 235 COPIES.

172. VOLTAIRE, FRANCOIS MARIE AROUET DE. La Pucelle d'Orléans, Poème en Vingt-un Chants. Ornée de figures gravées par Ponce et sous sa Direction. *Portrait and engravings.* 2 vols., 8vo, full crimson nineteenth century straight-grain morocco, interesting gilt border on sides, richly gilt backs, gilt edges; some light fox marks.
A SUPERB COPY. Paris: Rue S. André-des-Arcs, No. 46, An VII

173. VOLTAIRE, FRANCOIS MARIE AROUET DE. Romans et Contes. *With engraved vignette on each title-page, portrait of Voltaire engraved by Cathelin after La Tour,* 13 *vignettes after Monet, and* 57 *plates after Marillier, Martini, Monnet and Moreau, engraved by Baquoy, Châtelain, Deny, Dumbrun, Lorieux, Patas, Vidal, and Elisabeth Thiébaut.* 3 vols, 8vo, French green morocco bindings, triple gilt fillet border on sides, richly gilt paneled backs, gilt title-pieces, inside gilt dentelles, gilt edges.

Bolillon: Société Typographique, 1778

A FINE SET WITH THE FAMOUS ILLUSTRATIONS. The original drawings are in the collection of Baron James de Rothschild. A few plates are remargined.

Cohen-De Ricci, *Livres à Figures,* 1038 f.

174. WECHTLIN, HANS. JOHANN GEILER of Kaisersberg. Der Passion oder dz lyden Jesu Christi unsers herren, noch dem text der fyer Evangelisten, wie jn der hochgelert Doctor Johannes Geyler von Keyssersberg zuo Strassburg järlich geprediget hatt. *Gothic letter.* 28 *leaves. With* 19 *superb full-page woodcuts from Hans Wechtlin's Passion series.* Folio, modern deerskin. [Strassburg: Johann Schott, 1522]

THIS FINE PASSION IS ONE OF THE MASTERPIECES OF SIXTEENTH CENTURY BOOK-ILLUSTRATION AND THE PRINCIPAL WORK OF HANS WECHTLIN, surnamed Pilgrim (died 1530), a painter of Strassburg. No single book contains the series in its entirety, but nineteen were used in the Passion of 1522 here described. These cuts are the following:

1. Christ on the Cross between the Virgin and St. John (Passavant 41)
2. Resurrection of Lazarus (P. 25)
3. Christ in Simon's house, Magdalena washing his feet (P. 24)
4. Christ's entry into Jerusalem (P. 26)
5. Christ disputing with the doctors (P. 23)
6. The Last Supper (P. 27)
7. Christ on the Mount of Olives (P. 28)
8. The Betrayal of Christ (P. 29)
9. Christ before Annas (P. 30)
10. Christ before Caiphas (P. 31)
11. Christ before Pilate (P. 32)
12. The Scourging of Christ (P. 33)
13. Christ being crowned with thorns (P. 34)
14. Ecce homo (P. 35)
15. Pilate washing his hands (P. 36)
16. Christ bearing the Cross (P. 37)
17. The Crucifixion (P. 40)
18. The Descent from the Cross (P. 42)
19. The Entombment (P. 44)

The very size of the figures and the simplicity of the lines make these cuts unusually powerful. In several cases Wechtlin has drawn the faces exceptionally large, the better to display the emotions — as in Christ before Annas and Caiphas — and this has given a touch of the grotesque to some of the cuts. The artist's sense of humor is very evident in these illustrations.

Weller: Deutsche Annalen, II, 324; Passavant, III, 331; Röttinger: *Wechtlin,* 19, in vol XXVII of the *Jahrbuch der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses.*

[END OF SALE]

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